

# MUSICAL AMERICA

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## WHAT GATTI-CASAZZA THINKS OF NEW YORK

**"Audiences Here Don't Hiss Nor Throw Things When Displeased; They Write to the Newspapers," He Says—All Americans Seem to Hail from Missouri; They "Want To Be Shown"—His Opinion of "The Pipe of Desire"—Opera a Losing Proposition at Best—Plans for Next Season**

Giulio Gatti-Casazza, director of the Metropolitan Opera House, finished his second season in America when he sailed for Europe Tuesday. During these two years he has been singularly reticent in the matter of telling the public what he thinks about operatic conditions in this country.

This reticence has been all the more remarkable because during the two years there have been periodic volleys of hostile criticism, much of which was inspired, it is generally believed, by opposing factions in the "operatic game."

But Mr. Gatti has given his critics little satisfaction in the way of replies. Among the newspaper fraternity, even with those members of the press who have free access to his private offices at any time it suits their pleasure, he has been a veritable sphinx. "Let my detractors do the talking" has been his attitude. "I shall let my deeds talk for me."

Whatever may be said against this attitude, it has brought gratifying results to the diplomatic Mr. Gatti-Casazza, for next season will find him back at the Metropolitan as absolute director.

A very influential member of the millionaire board of directors, whose activity and interest in operatic matters have heretofore been very evident at the opera house, said the other day: "We have decided to keep our hands off next season. Mr. Gatti-Casazza will have absolute control. If he makes good or fails, the responsibility will be entirely his."

For nearly an hour last Sunday morning, in his private office at the opera house, Mr. Gatti-Casazza broke his rule of silence, and confided to me, as a representative of MUSICAL AMERICA, some of the impressions he has received during the two years of his stay in this country.

But "confide" is hardly the word. Mr. Gatti never confides. He is too diplomatic. It would be better to say "observed cautiously."

I wanted to know, among other things, whether he considered the tremendous deficits that crown operatic seasons apparently as a matter of course nowadays, as something inevitable, whether, under reasonable conditions, it would be possible to run grand opera at a profit and still please the public.

An expressive shrug of the shoulders and two upturned palms preceded his reply.

"Grand opera is a losing proposition," he declared. "To turn it into a source of financial profit under modern day conditions is practically an impossibility. And this does not apply merely to America, for the same thing is true throughout Europe and in South America. Here in New York the task of giving a season of opera is complicated by the necessity of satisfying many varied tastes. To do this an exceptionally large company, orchestra, scenic equipment and a thousand other things are required. No, no, one cannot make money under such conditions."

"So far as New York's response to the call of opera is concerned, I do not see

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JENNIE NORELLI

Soprano, Formerly of the Metropolitan and Covent Garden, Who Scored a Great Success at the Denver Festival Last Week. (See Page 5)

### A New Opera Company for New York Next Season

New York is to have a third grand opera company next season, according to reliable information gained by MUSICAL AMERICA this week. The performances will be given at a Broadway theater not far from Forty-second street, and will be directed by an impresario whose name is familiar to opera-goers throughout the country. The project will be financed by a millionaire who has in past years been associated with the Metropolitan Opera Company's board of directors, and who is willing to invest a large part of his capital to insure its success. He has already purchased a block of property not far from the New Theater, upon which an opera house will be con-

structed for the continuance of the venture after the close of the next season. As the premature publication of the names of those involved in this plan may interfere with certain negotiations now going on, MUSICAL AMERICA is at liberty to give only this brief exposition of the project.

### Dippel Hurrying to Sick Wife

In a race against time to reach the bedside of his wife, who is seriously ill of typhoid fever at Nice, Andreas Dippel, administrative manager of the Metropolitan Opera Company, left New York April 26 on the *Kronprinzessin Cecilie* after a hurried trip from Chicago. Mr. Dippel sailed on the same steamer as Giulio Gatti-Casazza and his bride, Frances Alda.

## AMERICAN OPERA INVADES BERLIN

**Arthur Nevin's "Poia" Arouses Conflicting Demonstrations of Cheers and Hisses**

Arthur Nevin's Indian opera "Poia," produced at the Royal Opera, Berlin, April 23d, is the first telling cannon shot in what must ultimately become one of the greatest wars of the time. For Americans, who are not given to meditating upon art evolution, this production means nothing more than the triumph of an American in Berlin. For the Germans it means a dangerous breach in their last entrenchment. However greatly the new world may have overcome the old in commerce, at least its newness and rawness would put artistic supremacy out of the question. It is small wonder, therefore, that the performance of an American opera, in fact, an Indian opera, in Germany, the historic stronghold of music, should cause the excitement which this performance has caused, and should invite the torrent of abuse which has been heaped upon it.

According to cable dispatches, extraordinary interest was shown in the production, and every ticket for the first and second performances was sold before the box office was officially opened for the sale. The American colony stood by strongly, and the audience at the premiere was largely American.

Arthur Nevin and Randolph Hartley, the librettist, were called out five times at the end of the second act, and eight times at the end of the opera. The tumultuous war of approval and disapproval, which lasted ten minutes at the close of the opera, is said to have been one of the most remarkable counter-demonstrations ever evoked by a Berlin premiere. The hisses of the Germans mingled with the applause of the Americans, but American enthusiasm came out winner.

The audience was a brilliant one, and among those in the boxes were the American Ambassador and Mrs. Hill, the American Consul-General and Mrs. Thackara, members of the Embassy, Mr. and Mrs. George W. Vanderbilt, Mr. and Mrs. Robert Nevin, of Pittsburg, Mr. and Mrs. Morgan Goetchius and many other notables.

From the remarks of the critics at the close of the opera, it was evident that their attack on the work would be a bitter one. It is said that no onslaught in all the past history of savage musical and dramatic criticism in Berlin has ever equaled the downright abuse and violence of the treatment accorded to Arthur Nevin's "Poia." The unanimity of the intemperate comment has left no doubt but that the demonstration was obviously concerted and was directed not so much against the opera itself as against the Americanization of the German operatic stage.

What would have happened had the rôles been assigned wholly to American singers at the Berlin opera it is difficult to imagine. The presence of a number of American stars in the Royal Operatic firmament has long been a disconcerting circumstance to some Berliners. Had this grievance been added to that of the performance of an American opera, it is doubtful if the production could have been carried out.

Concerning the opera, the *Tageblatt* says: "We can speak only with sorrow of the production of 'Poia.'" Leopold Schmidt, of this paper, said "Poia" is country-fair music." The *Boersen Courier* says that "the music is double Deutsch, with unformed reminiscences of Wagner." The *Morgenpost* says: "Why should there be any excitement about 'Poia,' which is absolutely indefinite and uninteresting? The music is nothing but platitudes." "The work is harmless," declares the *Vossische Zeitung*, which also says that "the singers never sang so badly."

Mr. Nevin was, however, highly complimented upon his orchestration. One

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## "QUIXOTE" SUPERBLY READ BY FIEDLER

Wonders of Strauss's Tone Poem  
Vividly Set Forth by Boston  
Orchestra

BOSTON, April 24.—At the last concert but one of the season of 1909-10, Max Fiedler placed upon his program the long-anticipated tone poem, "Don Quixote," by Richard Strauss. A symphony for strings by August Halm, whose music is not otherwise known in this country, was played for the first time in America, and the Overture, Scherzo, Nocturne, and Wedding March from Mendelssohn's incidental music to "A Midsummer Night's Dream" brought the concert to an end.

Halm's symphony is an anachronism. The composer is a personal friend of Mr. Fiedler, who states that he now teaches at Wyneken's Frein Schulgemeinde at Wickersdorf, and is enamored of Bach, Wagner, Bruckner and Wolf. This is surprising, because if we bar some inevitably modern modulations, Halm's music is written as though musical development had not been since the days of Beethoven. The symphony has a number of delightful moments, delightful by reason of unfeigned simplicity, but owing to the scoring, there is lacking, on the one hand, the brilliancy of a full orchestra, and, on the other, the transparency of a good string quartet. In another respect, too, Halm is a Rip Van Winkle, because, for the sake of the color evidently desired by the composer, the numbers of the modern orchestra should have been reduced by one-half. Then, perhaps, there would not have been an undue suggestion of weight and thickness. The first movement of this symphony is the best, for the themes themselves have the most vitality, and so has the development. In the other movements the best passages occur as if they had been stumbled upon by the composer in the course of his wanderings—"findings," as the French put it. But this music served admirably to set off the flaming masterpiece of Strauss.

In 1904 "Don Quixote" was given here for the first time, under Mr. Gericke. The performance was of the highest musicianship, and often reached moments of poetry. There was lacking, perhaps, the Rabelaisian laughter and the atmosphere of the fantastic which should be felt from the very beginning. We believe it would have been difficult, however, to improve upon Mr. Fiedler's reading. There was the quintessence of Strauss, and there was an orchestra of virtuosi reeling off an astounding piece of phantasy as though the technical accomplishment was nothing at all. For clarity, balance of tone, justness of coloring, this performance ranks among the greatest given in the history of the orchestra, and this may be said, as well, from the purely interpretative standpoint.

Now, the tone poem itself is the least well known and appreciated of all the great orchestral compositions of Strauss—and in our opinion its rank among his instrumental creations is only shared by "Also Sprach Zarathustra." In both works Strauss passes the hitherto accepted confines of the musical art. "Zarathustra" has no precedent, save, perhaps, in certain singular pages of Liszt.

"Don Quixote" is music visualized. It seems to us the height of Strauss' daring, and it may rank in later days as the summit of his instrumental achievement. To say that the composer is merely a painter of externals is really very short-sighted nonsense. It is especially in the wide and perfect scope of his vision that Strauss stands head and shoulders above his contemporaries. He supplies amusing details in his immense canvas by pointing out to us a bleating flock of sheep, by indicating the violent landing of the *Knight* when unhorsed by the windmills, by bringing to our ears the sensation of the whirr of a great wind. This serves mightily well to impress the thought of those spirited adventures upon our sensory memories. But with what transcendent and all-answering inspiration does the composer respond to the great poetic and philosophic ideals of Cervantes' allegory! There is perhaps no more piercing and vivid psychology than the introduction—the *Knight* going mad. The first tableau—the highfalutin *Don* and his porcine squire setting out upon life's highway—is in the ingenuity of its workmanship and the distinctness of its character-drawing quite past compare in instrumental music. When the *Don* silences his thick-necked follower with his rhapsody on chivalry, he does so in a passage of such pure ardor and nobility that it may well bring tears to the eyes of those who cherish the truth. Remember, again, the variation

## "AU REVOIR" TO LEO SLEZAK



By Courtesy of the New York Evening Sun.

The Famous Tenor, His Wife and Children, Photographed on "La Touraine" as They Were Departing for Europe

HAPPIEST of the passengers sailing from New York on the *Touraine*, of the French line, for Havre, April 21, was the giant tenor, Leo Slezak, who was departing to sing for several weeks in Vienna and Paris and to go then to his home in Bohemia. With the tenor went his wife, his children, Marguerite and Walter, and their governess. A multitude of the admirers of the great singer gathered to say good-bye, and he hugged them all impartially. He took particular pride in showing them a basket containing the children's black cat and her

four kittens, which were born in Chicago during the Metropolitan engagement there.

Mr. Slezak will return in November to sing for the Metropolitan company in New York, Boston and Chicago.

Sailing on the same ship with Mr. Slezak were Adamo Didur, also of the Metropolitan, and Hector Dufranne, of the Manhattan Opera Company, both with their families. Mr. Dufranne will sing with Miss Garden in "Salomé" next month. Both will return, but Mr. Dufranne will sing at the Metropolitan and in Chicago.

wherein *Sancho* snores, while his master thinks on chivalry, and the crazy rapture introduced by the harp as the vision of *Dulcinea* descends upon her adorer. One of the most diverting passages, which seems so far to have entirely escaped the notice of commentators, is the voyage down stream, in what is surely a very crazy bark, and its disastrous conclusion. There is really nothing more laughable. Finally, the drive homeward and the surpassing greatness and humanity of the conclusion, as the *Knight* recovers his reason, and in gentleness and humility of spirit, gives up the ghost. Only the author of "Tod und Verklärung" could have conceived this. To others, as well as to the writer, the hearing of this composition may well have constituted the first real appreciation of Cervantes' philosophy.

After this performance Mr. Fiedler was repeatedly recalled, and finally his men rose with him. Mr. Warnke played the cello solo most eloquently. Mr. Ferir was the very accomplished violist, and the name of the tenor tuba should also have been preserved. There were brilliant performances of Mendelssohn's overture and scherzo. The Nocturne was taken too rapidly and the March was noisy. O. D.

### Felix Weingartner Not to Resign from Vienna Imperial Opera

VIENNA, April 16.—According to latest reports, Felix Weingartner will not resign as conductor of the Imperial Opera. When Lucille Marcel, the New York soprano, and creator in Vienna of *Elektra*, resigned a short time ago it was thought that Herr Weingartner would follow her example. He had been accused of unduly favoring the American singer. It has been denied officially, however, that he will retire.

After the influence of Herr Weingartner's wife to cause the resignation of the

American singer had been successful, it is understood that much pressure was brought to bear through Archduchess Marie Valerie, younger daughter of Emperor Francis Joseph, to have Herr Weingartner remain.

### Mary Garden Joins French Artists in Singing for Roosevelt

PARIS, April 22.—At the musical entertainment given to-night in honor of former President Roosevelt, with President Fallières as host, there were recitations by Mounet-Sully and Mme. Bartet, and songs and duets by Mmes. Litvinne and Carré and MM. de Ferraudy, Delmas and Fugère, concluding with the fifth tableau from Gounod's "Romeo and Juliet," sung by Mary Garden and Saleza in costume. This evoked the loudest applause, and the only recall of the artists. Later Colonel Roosevelt talked with and complimented Miss Garden and the other artists.

### Garden and Hammerstein Still at Odds

PARIS, April 23.—Oscar Hammerstein and Mary Garden are still unreconciled. "Mary will come around all right if she is let alone," says the impresario. "She must have her fits of temper." "Oscar may find himself mistaken this time," retorts Miss Garden. "I mean business." Miss Garden will spend the Summer in Switzerland, and has two motor cars with her for touring purposes.

### Paris Critics Praise Mahler Symphony

PARIS, April 23.—All the critics had good things to say of Gustav Mahler's second symphony, which had its first Paris performance recently at the Théâtre du Châtelet. It was a highly artistic performance.

The University of Edinburgh will shortly confer the degree of Doctor of Music, *honoris causa*, on George Henschel.

## BOOM VON KUNITS AS PAUR'S SUCCESSOR

Another Candidate Urged by Friends  
in Pittsburg—Disappointment  
Over "Poia's" Reception

PITTSBURG, PA., April 24.—Some of Luigi von Kunits's friends have been pushing him forward for the directorship of the Pittsburg Symphony Orchestra, in the event of the committee raising sufficient money to endow it, but which appears to be a hopeless task. Mr. von Kunits, who is a violinist and director of the Philharmonic Orchestra, was questioned regarding the matter by the representative of MUSICAL AMERICA.

"I leave for Vienna May 25, where I intend to make my future home," said he, "but should the people of Pittsburg want me to accept the directorship of the orchestra I would be glad to do so. I doubt if the orchestra survives. I am not a candidate for the position, although some of my friends have been putting me forward for the place. I came to Pittsburg with a world of dreams, and I am leaving with a heavy heart. There are many things to say regarding the musical situation in this city. Pittsburg is great in industry and finance, but musically is still in its infancy."

Mr. von Kunits gave a farewell recital in Carnegie Music Hall Thursday night. He was assisted by Mrs. Lawrence Litchfield, piano; E. Lucille Miller, soprano; G. C. Donaldson, baritone; Joseph H. Gittings, piano; Charles Heinroth, organ, and Signor Robert A. Minardi, tenor. Mr. von Kunits was at his best. During the intermission he was called to the front of the platform and presented with a beautiful floral violin, and after he had composed himself spoke feelingly of the friends he has made and those whom he will soon leave behind.

The news from Berlin yesterday that the Indian opera, "Poia," the product of Arthur Nevin, of Pittsburg, which was given its first presentation Saturday night at the Berlin Royal Opera House, was hissed, caused expressions of regret among those persons who believe in a "square deal." Nevin's local friends, in any event, are glad that his work was given so signal an honor as being produced under the patronage of His Majesty. E. C. S.

## SPECIAL TRAIN TO TAKE YOLANDA MERO SOUTH

Pianist's Managers Take Drastic Measures to Dispatch Her to Memphis as Substitute

Yolanda Mero probably experienced the most exciting time of her entire career last Sunday evening when her managers had to secure a special train in order to make it possible to fill a hurried engagement in Memphis, Tenn., on Tuesday afternoon, April 26. Being called upon suddenly to fill the place made vacant through the illness of Olga Samaroff, in the festival concerts of that city, Mme. Mero was compelled to leave New York on Sunday evening over the Pennsylvania Railroad on a special train to Washington, D. C., so as to overtake the regular train of the Southern Railroad which would bring her into Memphis in time for the concert on Tuesday afternoon.

A special train of three cars, with steam up, was ready for Mme. Mero after her concert with the New York Liederkreis, which finished at 10:30 on Sunday night; then an automobile whisked her away to the Pennsylvania ferry, where a special boat carried her to Jersey City, and the train scheduled to travel sixty miles an hour was off like a shot on its journey to overtake at Washington the Southern Railroad train, which had departed nearly two hours earlier. Reaching Washington on time, a distance of 226 miles, a hurried change was made to the regular train, and Mme. Mero departed from Washington at 4:10 A. M. Monday morning, and ere this notice appears in print she will have played her engagement in Memphis and speeding eastward to New York City, where she has to fill another engagement on the evening of the 28th.

### Success of Metropolitan's Paris Engagement Indicated

PARIS, April 23.—Subscription lists for many of the performances at the Metropolitan Opera Company's season of Italian opera at the Châtelet next month are already full, indicating the success of the engagement.



## THOMAS ORCHESTRA ENDS ITS SEASON

**There Will Be No Deficit—A Review of the Novelties Advanced This Year.**

CHICAGO, April 25.—The Theodore Thomas Orchestra gave the farewell concert of this season to an appreciative audience Saturday evening in Orchestra Hall. The program opened with the Overture to "The Flying Dutchman," a Wagnerian work all too infrequently heard in recent years. This was followed by the big work of the afternoon, Brahms's Third Symphony in F Major, op. 90. This is the greatest work of the melodist, and was given by Director Stock and his instrumentalists played *con amore*.

If the first movement was carried with sufficient vigor, the second, the Allegretto, surpassed it for all its rich and restful beauty, and the succeeding ones were brought forth with equal finish in revealing the delicate philosophy of this great composition. If the reading of Brahms is a test of the final sense of virtuosity, certainly this particular exposition of the Symphony was highly meritorious in every detail and reflected the greatest of credit upon all concerned. After the intermission, Richard Strauss's "Eulenspiegel's Merry Pranks" were revealed with all sprightliness. Then came a sensuous and melodious revival of the Weber "Invitation to Dance," and finally, as the cap-piece of it all, was Tchaikowsky's great overture of "The Year 1812." All the gorgeous symbolism and panoply of war was reflected in this magnificent work, which served as an inspiring farewell for a brilliant season.

Financially, this season has been success-



"Musical America's" Camera Man Recently Found Ferruccio Busoni, the Great Italian Pianist, Inspecting the Wreck of a United States Mail Collecting Wagon

ful, and there will be no deficit. The demand for season seats has kept outside the limit of supply as far as the matinees are concerned, and there is, as usual, a large waiting list. There have been but few disappointments, and the only changes have been due to physical disability of the stars.

Two concertmeisters in a single season has been the marked sensation, and there were others. However, "all's well that ends well," and the directors of the orchestra and the clientele apparently observe large reasons for congratulation over general results.

This season has not been as prolific in novelties as its immediate predecessor, which had twenty-eight, but those of this season outrank in weight and merit.

Of the four symphonies the most successful were the Stock Symphony in A Minor and Sir Edward Elgar's Symphony in A Flat. The Bischoff work failed to impress, and Gliere's Symphony in E Flat is likewise of the same sort. Charles Loeffler's "Pagan Poem," after Virgil, was a chaste work of art, and scored admirably; likewise, Rachmaninoff's tone poem "The Isle of Death," Hadley's "Culprit Fay" and Ravel's "Rhapsodie Espagnole."

The list of novelties was:

Symphony No. 1, in C minor.....	Stock
Symphony No. 1, in A flat.....	Elgar
Symphony, op. 16, in E.....	Bischoff
Symphony No. 1, in E flat.....	Gliere
Symphonic poem, "Die Toteninsel".....	Rachmaninoff
Symphonic sketches.....	Chadwick
Rhapsody for orchestra, "The Culprit Day".....	Hadley
Rhapsodie espagnole.....	Ravel
"A Pagan Poem, After Virgil".....	Loeffler
Oriental fantasy.....	Balakirew
"Das Meer" (two movements).....	Nicode
Overture to a comedy of Shakespeare.....	Scheinflug
Symphonic fantasy for organ and orchestra.....	Dunham
Concerto No. 2 for piano.....	Rachmaninoff
Concerto for harp.....	Zabel
Concerto in C sharp minor for piano.....	Schytte
Concerto for flute.....	Winkler
Souvenir, for double bass.....	Khodl
Tarantelle, for double bass.....	Bottesini
	C. E. N.

### MR. HEINROTH RE-ENGAGED

**Three-Year Contract Made with Pittsburgh's City Organist**

PITTSBURG, PA., April 24.—Charles Heinroth, director of music at Carnegie Institute, has signed a three-year contract with the trustees, dating from October 1, 1910, much to the delight of the music lovers of Pittsburgh. Mr. Heinroth has been one of the most successful organists that ever presided at Carnegie Music Hall. He has been playing to tremendous crowds at the Saturday night and Sunday afternoon recitals. His houses generally are of the capacity kind, regardless of the condition of the weather.

Mr. Heinroth informs MUSICAL AMERICA that he will continue his recitals until the latter part of June, when, accompanied by Mrs. Heinroth, he will go to Canada to spend his vacation hunting and fishing. He will continue as organist and director of music at the fashionable Third Presbyterian Church, in Fifth avenue. E. C. S.

### A Choral Novelty for the Worcester Festival

Perhaps the most important feature of the annual Worcester Festival to be held in Worcester, Mass., next October, under the direction of Dr. Arthur Mees, will be the first performance in America of Granville Bantock's "Omar Khayyam," upon which the choral society has already begun work.

## LONDON SEASON OF OPERA IS OPENED

**"Traviata" Introductory Covent Garden Offering.—Outlook Good for Profits.**

LONDON, April 23.—The Covent Garden grand opera season began to-night with Verdi's "Traviata." Mme. Tetrassini was to have sung *Violetta*, but became suddenly indisposed, and Pauline Donalda took her place. There was not a crowded house, and the opening was not particularly brilliant from a social standpoint. Neither the King and Queen nor the Prince and Princess of Wales were present.

Mme. Donalda proved an excellent substitute for Mme. Tetrassini, singing the florid music with great brilliancy. With John McCormack as *Alfredo*, she received half a dozen curtain calls after each act. Mr. McCormack was in very good voice, and Mario Sammarco sang *Germont* with splendid tone and finish.

The season is expected to return a fair balance of profit. The subscription list is the largest ever recorded, and as the management pays salaries in accordance with European rather than New York standards, the outlook is most prosperous. Mmes. Melba and Tetrassini are the only great stars engaged.

On the season's program are six French, eighteen Italian and five German operas. There are more British singers—fourteen—than any others among the principals. Among them are Edith Evans and Minnie Saltzmann-Stevens, sopranos; Edith Clegg, Kirkby-Lunn and Edna Thornton, contraltos; John McCormack and Edmond Warnesy, tenors, and Murray Davey.

Mme. Melba will make her first appearance probably in May as *Desdemona*.

### Mme. Samaroff Convalescing

Mme. Olga Samaroff, the American pianist, will sail for Europe about the middle of May, to remain there probably until the Fall of 1911. She is convalescing from a severe attack of pleurisy, which followed an operation for appendicitis. Mme. Samaroff's illness, which was far more serious than her many friends believed it to be, necessitated the cancelling of her entire Spring tour in this country and a season of important engagements in Europe.

### Henry Eames Returning for Lecture Tour

PARIS, April 25.—Henry Eames, the American pianist and teacher, is now on his way to New York to deliver a series of lectures on music in the United States. Mr. Eames has long been a successful Paris teacher. His trip is also for purposes of rest and recreation.

## VIEWING NEW YORK'S FAMOUS SKY-LINE



Ferruccio Busoni Snapped on a Twenty-third Street Ferryboat on His Way to New York from His Southern Tour



## ALTON, ILL., FESTIVAL GRATIFYING SUCCESS

Choral Society Assisted by Thomas Orchestra and Noted Soloists—Haydn's "Creation" Given

ALTON, ILL., April 21.—The second Music Festival under the auspices of the Dominant Ninth Choral Society of this city closed last evening. It was in every way a success and reflected great credit upon Mrs. C. B. Rohland, whose name has been foremost in musical circles in this section for a long time. On Monday evening the Theodore Thomas Orchestra of Chicago played a diversified program, assisted by Mrs. A. I. Epstein, soprano, from St. Louis, and Bruno Steindal, cellist, from Chicago. Mrs. Epstein gave the "Jewel Song" from "Faust" and responded with an encore from "Les Filles de Cadix." She was in excellent voice and was given a rousing reception. Mr. Steindal played the Goltermann Concerto for Violoncello and for an encore gave "My Heart at Thy Dear Voice" from "Samson and Delilah." This was superbly played and given with a harp accompaniment which was very artistically done.

The orchestra, which numbered more than fifty men, rendered the "Leonore" Overture, No. 3; the beautiful Schumann Symphony, No. 4, and three Wagner numbers. The execution was faultless except for the horn part in the selection from "Götterdämmerung," which is so extremely difficult for that instrument. Mr. Stock conducted several numbers without score and had his men under perfect control.

On Tuesday evening the Society presented Haydn's "The Creation," with Mrs. Epstein, soprano; Mrs. E. E. Buckner, contralto; Glenn Hall, of the Metropolitan Opera Company, tenor, and La Rue Boals, basso. The chorus numbered more than one hundred voices and was assisted by Mrs. Paul Y. Tupper, Ben Easton and Walter Gibson, from St. Louis. The orchestra was cut down from the previous evening and the entire production was directed by Mrs. Rohland. It was very creditably performed and the soloists were well received. Mr. Hall had sung the previous evening in Chicago in "Die Meistersinger" and sang without orchestral rehearsal. Mr. Boals is an old Alton citizen who now resides in Brooklyn. The theater was crowded both evenings. H. W. C.

## CHILDREN'S SONGS FOR PATERSON

Helen Waldo Engaged for Spring Festival with Other Noted Artists

Helen Waldo, contralto, whose special programs devoted to children's songs and old Scotch melodies have won her much notice in the past year, has been engaged for the Paterson, N. J., festival, where she will sing excerpts, in costume, from her children's program.

On April 1, Miss Waldo was soloist at a concert in New Rochelle for the benefit of the Colburn Memorial Home, singing "Mother Goose Rhymes" and a group of six other children's songs, in costume. She was accorded the most enthusiastic reception of the evening, and was recalled many times. Her appearance and the acting of her part won the audience quite as much as her voice.

On April 10 she appeared in Cooper Union, New York, and on the 23d and 30th with the Metropolitan Glee Club, while on the twenty-second she sang in Hastings, N. Y. Some of her future engagements are: Brooklyn, April 28, May 12; Bayonne, May 3; Hoboken, May 8; Paterson, May 14, and at various Chautauquas during the Summer.

## A WASHINGTON (D. C.) CONCERT

Pittsburg Festival Orchestra Performs with Jomelli and Others Soloists

WASHINGTON, D. C., April 25.—It has been a long time since the Pittsburg Orchestra has appeared in Washington, but last night forty men from that organization, known as the Pittsburg Festival Orchestra, was heard under the baton of Franz Kohler, concert master, who acted as leader, owing to the illness of Carl Bernthaler.

This organization gave some excellent selections like the symphonic poem, "The Moldau" (Smetana), "Nutcracker Suite" (Tchaikowsky), Overture, "Coriolanus" (Beethoven), and finally the Liszt "Hungarian Rhapsody, No. 11." "In a Persian Garden" (Lehman) was presented with such artists as Alice Merritt-Cochran, soprano; Lillia Snelling, contralto; Franklin Lawson, tenor; and Frank Croxton, bass. Jeanne Jomelli, prima donna soprano, was also heard in groups of English, French, and German songs, and in the aria from "Thais" (Massenet).

The solo and quartet singing of the

Cycle was beautiful, while Mme. Jomelli, in various moods, was always pleasing. She has a voice of attractive quality and clear tone, which she knows well how to handle. W. L. Radcliff, who, with Washington as his headquarters, is seeking to increase interest in music in the South, managed the concert. W. H.

## CINCINNATI TRIO ENDS SEASON BRILLIANTLY

Godard and Tschakowsky Numbers Beautifully Played by Heermann-Adler-Sturm Combination

CINCINNATI, April 16.—The final concert of the Heermann-Adler-Sturm Trio was given in Memorial Hall, Cincinnati, on the evening of last Saturday with brilliant results. Because of the departure for Europe of Hugo Heermann, the violin was played by Bernard Sturm, who acquitted



CLARENCE ADLER

Brilliant Pianist of the Heermann-Adler-Sturm Trio, of Cincinnati

himself of his task in excellent fashion. The program presented consisted of two trios, that of Godard, which he dedicated to Grieg, and that of Tschakowsky "In Memory of a Great Artist." Although Mr. Adler has been suffering from illness for some time, his work revealed not the slightest trace of it, and his playing was marked by all its wonted beauty and thorough musicianship. He is a peerless ensemble player—a thing which cannot always be said of some of the very greatest pianists.

The playing of the Sturm brothers left little to be desired. They both disclosed a ravishingly beautiful tone quality, exquisite shading and phrasing, and thorough insight into the poetical contents of the compositions presented. The great Tschakowsky work in particular was read with a degree of sympathy and finish altogether unusual. It was ideal chamber music playing. The melodious and supremely attractive Godard trio was interpreted with a rare brilliancy and charm. At the close of the concert the players were fairly overwhelmed with applause.

Lawson with Pittsburg Festival Orchestra

Dr. Franklin Lawson, who is to be the solo tenor with the Pittsburg Festival Orchestra on its Spring tour of fifteen festivals in the South, spent last week at Lakewood, N. J., for complete rest after a very strenuous winter. He sent George Carré to take his place the first week, when miscellaneous concerts were given. Dr. Lawson started with the orchestra at Washington, D. C., on April 24.

Emma Gerber, contralto, a pupil of Dr. Lawson, scored an emphatic success at the Waldorf-Astoria, New York, with the Ecclectic Club, on April 7, when Suppé's operetta, "The Boarding School," was sung.

## To Sing Homer Norris's Cantata

"Nain," a cantata by Homer Norris, written while he was a student in Paris, will be sung at St. George's Church, New York, on May 22. The solo parts of soprano and tenor will be sung respectively by Blanche Duffield and George Harris. The combined choirs of St. George's will unite on the choruses.

## MONTEVERDI'S "ORFEO" "ON THE ROAD" IN ITALY

Unique Tour of Opera Made Under the Direction of Conte Guido Visconti-Modrone

MILAN, ITALY, April 15.—One of the most interesting and brilliant musical events of the Spring in Italy is the tournée of Monteverdi's "Orfeo," conducted by the Conte Guido, Visconti-Modrone. This remarkable and beautiful work was given at the Conservatorio in Milan last November and was received with such enthusiasm that the present tournée was decided upon. With great suitability, the first city of the tour was Mantua, where the first performance was given in 1609. The next hearing was in Venice, then in turn Ferrara, Bologna, Florence and Rome. Everywhere it has been received with the same enthusiasm and the same crowded houses.

The veteran Kaschmann sings the part of Orfeo, which in Monteverdi's setting of the legend is written for a baritone. The Conte Guido di Visconti-Modrone himself conducts the performances with the musical intelligence and whole-souled devotion to art which distinguishes this illustrious family. Through their public-spirited generosity and liberality the opera has been made possible at the Scala for the past two seasons. And now, through the energy and enterprise of another Visconti-Modrone, most of the important cities in Italy are enabled to hear this unique work.

## TEMPERAMENT IN MUSIC

New York Critic Lectures on the Subject in Detroit

DETROIT, April 23.—In spite of a heavy downpour of rain, members of the Tuesday Musicales and their friends nearly filled the Church of Our Father last Tuesday, to hear W. J. Henderson, of the New York Sun, lecture on "Temperament and Art in Music." Being blessed with a keen sense of humor, as well as being master of both his subject and the means of expression, Mr. Henderson filled every sentence with such interest that those who were so unfortunate as not to be present, lost not only valuable instruction, but a morning of great pleasure.

The closing concerts of the season by the Detroit String Quartet were given Wednesday and Thursday to the usual large audiences. The work of the quartet improves at each concert. The soloists, Rosseter G. Cole, of Chicago, who read "King Robert of Sicily," with his own musical setting arranged for quintet, and Elsa Ruegger-Lichtenstein, who played two charming cello numbers, with Jeanne Andrews, accompanist, were exceedingly well received.

The Detroit Symphony Orchestra completed its season Thursday evening, at the Armory, with Grace Clark Kahler, soprano, of New York, and Lucille Pratt, pianist, as soloists. Both met with a very cordial reception from an audience which for size taxed the capacity of the house. Fritz Kalson, manager of the orchestra, was presented with a suitcase and a traveling bag. A. C.

## MME. MERO APPLAUDED

Her Playing a Delightful Feature of German Liederkrantz Concert

Keen enthusiasm for the playing of Yolanda Mero, pianist, was aroused at the concert given by the German Liederkrantz in its clubrooms in New York, April 24. Mme. Mero played Tschakowsky's Second Concerto, a nocturne by Chopin and Liszt's Twelfth Hungarian Rhapsody, and was recalled a dozen times. Other soloists were Marie Burghardt, soprano, and Carl Schlegel, baritone. Mme. Burghardt was applauded with especial warmth for her singing of Schubert's "Frühlingstraube."

The Liederkrantz chorus, under the direction of Arthur Claassen, sang with excellent effect Rheinberger's "Jagd Morgen," Zollner's "Todesritt," and Vollbach's "Der Troubadour." Mr. Schlegel rendered the baritone solo in the last-named selection. An orchestra from the Philharmonic Society played the "Meistersinger" overture and the accompaniments. The hall was crowded.

Buffalo Contralto Makes Successful Professional Debut

BUFFALO, April 21.—On Saturday evening Mrs. George B. Barrell, who for several years has been contralto soloist at St. Paul's Church, made her professional debut in a song recital at the Twentieth Century Club, before an audience which filled the hall. The excellent and varied program included an aria from "Dardanus," by Ra-

meau, and songs by Schubert, Schumann, Brahms, Strauss, Willeby, Wassall, Schneider and Rachmaninoff. Mrs. Barrell had the highly artistic assistance of Coenraad V. Bos, not only as accompanist, but also as soloist, in Mozart's C Major Sonata, Rachmaninoff's Elegie and Beethoven's Al-bumblatt, "An Elise." The floral tributes were very many and the applause of the audience was so liberal and enthusiastic that both performers had to add several encores. The Buffalo critics spoke with highest praise of the intelligent work and the fine, sympathetic voice of Mrs. Barrell, who, it is announced, will give a number of song recitals, with Mrs. Ralph Hillmann at the piano, in the vicinity of Buffalo during the coming month. M. B.

## "AIDA" IN CONCERT FORM

Opera Class of Peabody Conservatory Gives It Memorable Rendering

BALTIMORE, April 25.—The first concert by the opera class of the Peabody Conservatory, with Director Harold Randolph, conductor, was a magnificent success. Verdi's "Aida" was given in concert form and it was a musical treat that will long be remembered. The work of the soloists and chorus brought forth enthusiastic demonstrations from an audience that packed the concert hall.

The cast of characters with the soloist was as follows: Aida, Cathryn Horisberg, Mabel Garrison Siemmon; Amneris, Ethel Henderson Thompson, Mary Butler Shearer, Elizabeth Bohnenberg; High Priestess, Matilda Steil; Rhadames, Oscar H. Lehman, Jacob Schwanefeld; Ramfis, Robert D. Stidman, August Hoen; Amonasro, C. Bertram Peacock; The King, John Phelps; Messenger, John Alan Haughton.

The class was splendidly supported by Frederick R. Hieber, pianist, and Frederick D. Weaver, organist. W. J. R.

## Haydn Club of Baltimore in Concert

BALTIMORE, April 25.—A delightful recital was given by the Haydn Club at the Germania Club hall Wednesday evening, under the direction of F. H. Pluemacher. The orchestral numbers included Lampe's "Masterstroke" March, von Weber's Overture, "Peter Schmolli," the Haydn Symphony No. 10, in D Major, and selections from Grieg, Lincke and von Blon. An especially interesting number was "Ase's Death," from "Peer Gynt," by Grieg, with Director Pluemacher playing the bass. Hattie J. Adams, soprano, sang beautifully Becker's "Frühlingszeit" and a selection of German songs by Tobani with the accompaniment of the full orchestra. This was the sixth recital by the Haydn Club. The audience was highly enthusiastic throughout the program. W. J. R.

## Three American Artists Unite in Vienna Recital

VIENNA, April 11.—Three American artists appeared in a highly successful recital at the Anglo-American Club Saturday. They were Edwin Hughes, pianist; Louis Siegel, of Terre Haute, Ind., violinist, and Vernon Stiles, the famous operatic tenor. Mr. Stiles's songs and arias were received with utmost warmth of applause, which was duplicated for the other two, both excellent artists, in their duets and solo numbers. Mr. Hughes played his own piano-forte paraphrase of Johann Strauss's Wiener Blut Waltzes. The concert was well attended by a fashionable audience.

## "Stabat Mater" in New York Church

A two-part program afforded a genuine treat to those who attended the concert at the Park Avenue Methodist Episcopal Church, Park avenue and Eighty-sixth street, New York, on April 21. Rossini's "Stabat Mater" was given by the choir in a style that reflected credit upon its own efficiency and the skilled leadership of the director, Robert W. Butler. The choir was assisted by Edna P. Smith, soprano; Persis A. Thompson, contralto; Charles R. Hargreaves, tenor; Robert W. Butler, baritone; Maud Thompson, organist, and Charles B. Hawley at the piano. The first part comprised songs selected exclusively from the compositions of C. B. Hawley.

## Annie Louise David's Engagements

Annie Louise David, harpist, has been engaged to play at the "White Breakfast" to be given at the Waldorf-Astoria, New York, by Mr. and Mrs. William R. Chapman to Mme. Nordica as guest of honor. Together with her husband, Walter David, she will give an evening of "Mirth and Melody" at the Central Congregational Church, Brooklyn, on May 16. Later she will be heard with Frederic Martin, the basso, and Cornelia Marvin, the contralto, in Middletown, N. Y., and on May 27 she will be heard in a recital with Florence Mulford in Newark, N. J.



## MARIE VON UNSCHULD IN CHICAGO RECITAL

Washington Pianist and Alice Preston,  
Soprano, Combine Talents in Pro-  
gram of Novelties

CHICAGO, April 23.—Marie von Unschuld, pianist, accompanied by Alice Preston, soprano, gave a recital Sunday afternoon in Music Hall. Mme. von Unschuld was handicapped with a program largely made up of excerpts and extraordinary tributes naming her as "The Poet of the Piano and the Leading Pianist of Her Sex." It was also stated that she was pianist to the Court of Roumania. She proved herself, however, to be very expert in the matter of technic, a vigorous tonalist and a good expositor of the school of Leschetizky. The program opened with a Beethoven sonata that was somewhat obscure in parts, and her reading of the "Erlking," which followed a most excellent interpretation of Schumann's "Childhood Songs," was something new and strange; but in all the lighter selections she showed remarkable facility and a temperamental warmth, with a certain intimacy of grasp that was particularly pleasing.

Miss Preston, set down as a lyric soprano, is a young woman of particularly fine presence, and sings with understanding, but a certain throatiness that is not always commendable. She, like her associate artist, gave a number of selections that had a value in novelty, so that their recital was pleasurable in originality.

C. E. N.

## BIG CLEVELAND AUDIENCES

Metropolitan Company Has Prosperous  
Season in the Ohio City

CLEVELAND, April 21.—The Metropolitan Opera Company, here at the Hippodrome Theater for four performances, April 11, 12 and 13, was supported by splendid audiences. The opening performance, Monday night, was one of the social events of the season, the big theater being completely filled from the boxes to the roof. "Martha," with Caruso, was the event which has already been noted in MUSICAL AMERICA. "Lohengrin," "Hansel und Gretel," "Pagliacci" and "Madama Butterfly" were the other operas. At all the performances the house was filled.

The Rubinstein Club held its closing concert of the season at the Chamber of Commerce Hall Monday evening, giving one of its best programs. The concert was under the able leadership of Mrs. Seabury C. Ford, and the assisting artist was Maud Powell, violinist, who played magnificently. Mrs. Fanny Snow Knowlton's cantata, "The Mermaid," was sung by the club and made a decisive success. Katherine Pike deserves special mention for her clever work at the piano.

The Harmonic Club, under the direction of J. Powell Jones, gave the second and last concert of the season at Grays' Armory last evening to a well-filled house. The club sang "Melusina," Heinrich Hofmann, and "Fair Ellen," Max Bruch, assisted by Johnston's Orchestra and Katherine Pike at the piano. The soloists, Elizabeth Dodge, soprano, of New York; Cecil Fanning, baritone; Maude Williams, contralto, and James McMahon, bass; all sang in a highly pleasing manner.

A. F. W.

American Songs for "Drama Day" Club  
Program

Adelaide Gescheidt, dramatic soprano, was the soloist at the last meeting of the Century Theater Club, in the Hotel Astor. The program for this meeting, "Drama Day," was in charge of Edith Ellis, the well-known playwright, and the selections given were all by Americans. Miss Gescheidt opened the program by singing "When Love Is Gone," Stebbins; the "Cry of Rachel," Salter, and an encore. Miss Gescheidt, whose voice is a dramatic soprano of much power and excellent quality, completely won the favor of the 1,200 people in the audience.

On April 8 Miss Gescheidt was soloist for the Women's Universalist Alliance, which held its meetings at the Church of the Divine Paternity. She was enthusiastically encored at her appearances. Plans are now being made whereby she will hold Summer classes in New York State, a necessity owing to the demands made upon her for instruction.

## Schumann-Heink's Summer Tour

Mme. Schumann-Heink will inaugurate a new season of concerts this Summer when she will be heard fourteen times between July 28 and August 15. Among the cities booked are Norfolk, Conn.; Ocean Grove, N. J.; Monmouth, Ill.; Dixon, Ill.; Charles City, Ia.; Bay View Assembly, Mich.; Oskaloosa, Ia., etc.

## NEW TONE POEM BY SEATTLE MUSICIAN

Composition by Concert - Master  
Madden of Orchestra Has  
First Performance

SEATTLE, April 18.—An appreciative audience, a splendid soloist and a most enjoyable program were features of the last symphony concert, April 15, as well as the last "Pop" concert that occurred the Sunday previous. The excellence of soloists and programs speaks well for the judgment of Director Hadley, and the appreciation of the audiences must surely be an indication of the growth of the musical life of the city.

The program of the "Pop" concert provided two surprises. One was the great singing of Mrs. Lotta Ashby Othick, the soloist of the occasion. In the Weber aria, "Ocean, Thou Mighty Monster," she proved herself to be a singer of greater powers than had been suspected, though she is well and favorably known here. The second surprise was the first performance of "A Southern Garden," a tone poem for orchestra by Claude Madden, a member of the orchestra, and formerly concertmaster of the Minneapolis Orchestra. His composition possesses poetic beauty, and made a deep impression. The rest of the program included Verdi's March from "Aida," Mozart's Overture to "Magic Flute," Tchaikowsky's "Nutcracker Suite," Massenet's Meditation, "Thais," violin solo by Max Donner, the concertmaster, and the great Wagner overture to "Tannhäuser."

The program of the regular symphony concert included the Schumann Symphony No. 1, Saint-Saëns's Danse Macabre, and Tchaikowsky's March Slav as the orchestral offerings. The soloist of the evening was Mackenzie Gordon, tenor, who sang the Prize Song from "Die Meistersinger" with the orchestra and two Scotch songs with the accompaniment of Mr. Hedley at the piano. Mr. Gordon has temperament in plenty, and imbues his singing with a life and intensity that carry his audience with him.

F. F. B.

## MME. NORELLI IN DENVER

Completely Captivates Her Audiences as  
Soloist at Spring Festival

DENVER, April 25.—Jennie Norelli, the Swedish soprano, who has been one of the successes of recent opera seasons in London and New York, and who is well known on the Pacific Coast as an artist of great merit, was soloist at the Denver festival on Tuesday and Wednesday, appearing with the Minneapolis Symphony Orchestra, and such artists as Busoni and Wüllner.

On the opening night of the festival Mme. Norelli sang the "Mad Scene," from "Lucia," and "Ah fors e lui," before an audience that taxed the seating capacity of the auditorium, the other artist being Busoni. The orchestra furnished the accompaniments. On April 20, she appeared in matinee with the orchestra, singing the Polonaise from "Mignon," and the "Perle de Brasil" aria, her voice in the latter vying with the flute in agility and crystalline clarity.

As a soloist, Mme. Norelli completely won the favor of the Denver audiences. Her voice, full and rich in volume and quality, was entirely satisfactory, and her vocal technic and musical taste were beyond reproach. In addition to her singing, Mme. Norelli's charming personality was most potent in its effect on her listeners. Her share in the success of the festival was no small one and she was accorded a welcome commensurate with her services.

A full review of the festival will appear in MUSICAL AMERICA next week.

Angela Gianelli's Playing Feature of  
Pupils' Concert

At the Waldorf-Astoria, New York, on April 18, a concert was given by Cecile M. Behrens and her advanced students, assisted by Freeman Eaton Wright, baritone. The program presented was a highly attractive one, including as it did works by Grieg, Chopin, MacDowell, Schubert, Schumann, Rubinstein, Saint-Saëns, Jensen and Liszt. One of the features of the evening was the splendid playing by Angela Gianelli of compositions by Schubert and Liszt. Miss Gianelli seems destined to become an artist of real greatness. She was much applauded, as was also Mme. Behrens herself for a group of solos. Seven of those pupils who were heard have already played professionally.

## AN IMPRESSION OF HESS'S SUCCESSOR IN BOSTON ORCHESTRA



ANTON WITEK

A Dutch caricaturist gives the above impression of Anton Witek, who, as recently announced in MUSICAL AMERICA, has been engaged to succeed Willy Hess as concertmaster of the Boston Symphony Orchestra. Mr. Witek is at present the concertmaster of the Berlin Philharmonic Orchestra.

## YORK'S SPRING FESTIVAL

Oratorio Society Wins Financial Success  
for First Time in Three Years

YORK, PA., April 22.—For the first time in three years, the Spring Festival of the York Oratorio Society, in the York Opera House yesterday afternoon and evening, proved a financial success. The theater was filled at both performances and the triumph achieved by the society is so encouraging that plans will be considered at an early date for the work to be conducted on a more elaborate basis next year.

Several applications for the position of conductor of the Oratorio Society, made vacant by the resignation of Joseph Pache, of Baltimore, and causing the abandonment of the rendition of the Haydn oratorio, "The Seasons," this Spring, will be acted upon at the next meeting of the Board of Governors. An effort to combine the society with the Schubert Choir, under Henry Gordon Thunder, of Philadelphia, has not materialized.

Grand opera selections were prominent in the varied programs presented under the Oratorio Society's auspices, by the Boston Festival Orchestra, Emil Mollenhaur, conductor, and soloists. At the symphony matinee in the afternoon Carl Webster, violoncello, was the soloist. As on previous occasions he pleased the audience. The program opened with the Thomas overture, "Mignon," and included compositions by Wilhelmj, German, Debussy, Volkmann, Charpentier, Raff, Strauss and Beethoven.

The soloists at the evening concert were Josephine Knight, soprano; Alice Lakin, contralto; Lambert Murphy, tenor; Willard Flint, bass. The orchestra gave Tchaikowsky's overture fantasie, "Romeo and Juliet," and the andante from Quartet, op. 2, as the opening numbers. Miss Knight sang Micaela's aria from "Carmen," Mr. Murphy, the aria "Cielo e Mar," from "La Gioconda," and Mme. Lakin, the arioso, "The Death of Joan of Arc." The quartet from Verdi's "Rigoletto" was pleasing. Wagnerian music is so popular here that the concert was brought to a fitting close by a selection from "Die Walküre."

R.

## Peabody Conservatory Recitals

BALTIMORE, April 25.—Several interesting recitals were recently given at Peabody Conservatory by students under Ernest Hutcheson, Louis Bachner, J. C. van Hulsteyn, Bart Wirtz and Pietro Minetti. The participants in piano were Carlotta Heller, Fredricka Perlman, Hortense Gundersheimer, Rhea, Plaenker, Laura Hearn, Nettie Ginsberg, Mary Carlisle, Anne A. Hull, Lawrence Goodman, Elmer Vogts, Esther Cutchin. The violinists were A. Badarack, Samuel Korman, Max Rosenstein, Harry Sokolove, Jeno Sevely; cellists, Samuel Sevely, Roland Grunder; singer, Mary Hewing, mezzo soprano.

W. J. R.

## NEW MANAGEMENT FOR PHILHARMONIC

Loudon Charlton Takes Charge of  
Business Affairs of New  
York Orchestra

The Philharmonic Society, now in its sixty-ninth year, announces the appointment of Loudon Charlton as manager of the Philharmonic Orchestra. The object in view in placing this time-honored organization into professional and experienced hands is an immediate broadening of the scope of the orchestra's activities, both in New York and outside cities. Mr. Charlton's experience has extended over ten years of successful management, the tours he has directed including those of many famous artists, among them Mme. Sembrich, Mme. Gadski, David Bispham, Ossip Gabrilowitsch and a score of others. The St. Louis Symphony Orchestra is likewise under his management.

The advent of Gustav Mahler as conductor, a year ago, and the re-establishment of the orchestra upon a permanent basis of twenty-three weeks of daily rehearsal or performance, has raised the organization to a standard that makes it possible for Mr. Charlton to assume executive control and establish a business system calculated to keep the Philharmonic well in the front rank of the great orchestras of the world.

Plans are now being quickly matured for increasing the number of New York subscription concerts to sixteen pairs, to fall on Tuesday evenings and Friday afternoons respectively, and establishing a subscription series of seven Sunday afternoons, thus more than doubling the activities of former years. In addition to this larger plan of New York operations, it is proposed to establish subscription series of regular concerts at once in cities tributary to New York, and to reach out toward the west.

The increased number of local concerts permits a proportionately lower scale of subscription prices than heretofore, and this, together with the engagement of famous soloists, promises for Philharmonic patrons a greater and more liberal offering of symphonic concerts of superlative character than has ever before been possible.

Full details of the new plans will be ready for announcement within a fortnight.

## ORATORIO IN INDIANAPOLIS

Elgar's "The Light of Life" Sung by  
Local Chorus and Soloists

INDIANAPOLIS, IND., April 23.—The Chorus Choir of the Fourth Presbyterian Church sang Elgar's oratorio, "The Light of Life," Monday, with piano and organ accompaniment. The entire program, which was under the direction of Edward B. Birge, was excellently presented. Besides the regular church quartet, consisting of Miss Logan, soprano; Mrs. Sproule, alto; Fred Hamp, tenor, and Frank Roberts, bass, the two soloists, Mrs. W. F. Howard, soprano, and Homer Van Wie, tenor, took prominent parts. Mrs. C. B. Jackson was heard in two violin numbers.

The Music Lovers' Club observed guest night Saturday last, the hostess being Mrs. Frank Blackledge. A delightful program was presented by Maude Essex, soprano, and Mrs. Cecil Smith, pianist. Miss Essex interested the guests with Indian songs, which served to illustrate the talk on the evolution of Indian music. A number of songs by Wakefield Cadman were given and Mrs. Smith played the themes used as a foundation for these songs which are being fast recognized and appreciated.

On Wednesday and Thursday nights, at the Odeon, "The Chimes of Normandy" was produced by the Metropolitan School of Music, under the direction of Edward Nell of the faculty. The soloists for the evening were Effa Jeannette Carter, Homer Van Wie, Carl Emmert, Mrs. Noma Lavalma Earhardt, Dr. Lucas and S. I. Conner.

The Schellschmidt-Carman trio were heard in recital of chamber music at Charleston, Ill., Friday evening. The program included solos by Adolph Schellschmidt, violinist.

M. L. T.

## Granberry Piano School Concert

Pupils of the Granberry Piano School will be heard in a recital in Carnegie Chamber Music Hall on the morning of April 30. An elaborate and attractive program will be offered.



## Back in Her Own Country Again— Miss Lewyn Tells How It Feels

Texas Pianist, Who Has Made a Name for Herself in Germany,  
Returns to America for a Concert Tour—A Protegee of Walter  
Damrosch, Under Whose Auspices She Is Now Appearing

NINETY-SIXT' street only," called out the conductor as we mounted to the top of a Fifth avenue stage, "and don't be sayin' I didn't tell yez so!" he snapped out as he noted a woman in the back seat open her mouth to ask a question.

"Oh, how funny, and how different it is from London," exclaimed Helena Lewyn, the young American pianist just returned from several years' study in Germany and successful concertizing in Europe. "In London, you know, they have thousands and thousands of omnibuses, and the conductors are so polite. But I never dared ride on top of one there because the weather is so uncertain. And then they have double-decked street cars—trams, they call them, too, and that makes the New York cars look low and queer. I've been away from America so long that so many things seem strange. It even quite frightened me when I rode on the elevated, and we went as high as the sixth story, but then it was nice to have an elevator to take one down!

"And the automobiles," she exclaimed as she and her brother reached the other side of the street, which I had scurried across with the average New Yorker's profound disregard for traffic, and had then discovered the pianist and her brother standing helpless and bewildered on the opposite curb, "why, one isn't safe a minute in New York. I don't know what I would do if I had to live here!

"Then there are many other things in New York that strike one from abroad forcibly. Now, in Germany," said the pianist, pointing to the banks of the Hudson, for we were in Riverside Drive, "the government would remove those railroad tracks and gas tanks and factories on the other side and make it all park. But it is nice to be in America again, especially since I am here for a concert tour.

"I am to have my first appearance with Walter Damrosch and his orchestra while



Miss Lewyn Exploring Central Park in New York

they are on tour in the South, and next Winter I am to appear with several or-

chestras and in concert and recital. I gave up some fine engagements abroad to accept this tour in America, and I shall go back to Europe as soon as it is over to do more playing.

"How did I happen to go abroad for study? As a child I played for Walter Damrosch, who advised my parents to send me to New York for study, offering to be responsible for my education, but my father thought New York too far away (we lived in Texas), so I went to Chicago, where I studied with Mme. Bloomfield-Zeisler for several years, after which I went abroad with my mother. There I studied with Leopold Godowsky and later with Conrad Ansoorge, but even with the remarkable progress I made with these masters I must give credit for my foundation work to Blanche O'Donnell, of Houston, Tex. I know it is customary to ignore one's first teacher, but I owe too much to her not to be grateful.

"After some years of study I made my debut in Berlin with great success, for I have repeatedly played there, and in many Continental cities and in London as well, and have been received with favor. I have played with orchestra many times, and have even been invited to appear in the castles and residences of some of the German nobility. See, this brooch was given me by the Princess Amelia.

"Would I go abroad to study again if I had to begin my career once more? Yes, though I think that I am an exception. I was well prepared when I went abroad and took up the piano by the advice of a great musician. I was accompanied by my mother and brother, and I had great masters. But study abroad has its seamy side. Many of the young students sent abroad are devoid of especial talent, but their parents and friends think that a few years' study in Germany will perform miracles. Oftentimes great sacrifices are made to send these untalented girls and boys abroad, and this makes it doubly difficult for them to acknowledge defeat. When they are told that they have no talent they refuse to accept the verdict and struggle on. Why, I know one girl who fears to go home simply because her father has made great sacrifices to send her, and she knows she cannot satisfy him.

"The fault lies in our American habit of telling our students that they are talented when they are not. We may be over-enthusiastic or we may do it for the sake of



Miss Lewyn Descending from the Perilous Heights of a Fifth Avenue 'Bus

holding pupils, but in any case the result is the same. I have seen terrible things, grievous things, all because parents send their children abroad when they are not talented and when they do not understand the conditions.

"Then success is hard to win in Germany. The German opinion of the Americans is not very high, and as players they are not well received unless, like myself, they happen to have German names. The critics, especially, have no faith in the Americans."

## ORANGE CHORISTERS IN BRUCH CANTATA

"Lay of the Bell" Superbly Presented Under Direction of Arthur Mees

Under the inspiring direction of Arthur Mees, the Orange Mendelssohn Union was heard in a superb presentation of Max Bruch's "Lay of the Bell" in the auditorium of the Ashland School, East Orange, N. J., on the evening of April 21. The general excellence of the performance was further enhanced by the co-operation of such artists as Caroline Hudson, Pearl Benedict, William Parker and George Downing. It goes almost without saying that the name of Arthur Mees is in itself a guarantee of an exceptionally brilliant presentation of any choral work in the rendering of which he has any part. On this occasion his guiding hand was manifest at every moment.

Bruch's work is notable in many respects, and shows that its creator had hearkened wisely and well to the proclamations of Wagner. But it is excessively difficult, and imposes a severe strain on any choral organizations and soloists who undertake to cope with its intricacies. The Mendelssohn Union, however, sang with a degree of authority, of confidence and a sense of absolute mastery of its task that obliterated altogether any idea of the troubles they had to contend with. Not once was there

any suggestion of a flaw. The singers entered with all their hearts into the spirit of the moving tale they were relating, and sang with a splendid volume of noble tone. Such ensemble singing is distinctly exceptional.

The work of the soloists quite matched that of the choristers. Miss Hudson's lovely soprano stood forth beautifully in the ensemble numbers, and in her solos she rose to heights of vocal splendor. Miss Benedict, with her smooth, rich and perfectly controlled contralto, was received with every mark of pleasure on the part of the immense audience, and her solo, "Of Many Blessings," was one of the high-water marks of the evening. Mr. Parker, the tenor, was fully equal to the task imposed upon him, and George Downing, the basso, was a tower of strength from every standpoint.

### Katherine Foote's Recital in Boston

Boston, April 24.—A very attentive and appreciative audience gathered at the College Club Monday afternoon, when a program of exceptional interest was given by Katherine Foote, soprano, and Mabel Adams Bennet, accompanist. There were four songs by Arthur Foote—"A Ditty," "An Irish Folksong," "The Roses Are Dead," "O Swallow, Swallow"; one of Mr. Fiedler's songs, songs by native composers, as Samuel Colburn's "Little Dutch Garden," Mabel Daniels's "Could I Catch the Wayward Breeze" and "Starlight"; John Denmore's "Laughing Song," a song arranged by Weckerline, "Mon Petit Cœur Soupire"; "Elle Marche d'un pas Distract," Paderewski; "La Lune Blanche," Bradlee; "Arioso," Delibes; "Standchen," Brahms; "Liebchen ist da," Franz; "Widmung," Schumann.

## NEW ORLEANS PAYS HOMAGE TO SINGER

Lena Little's Recital Reveals Subtle Art and Ripe Scholarship

NEW ORLEANS, April 22.—Lena Little's recital Monday evening before a large audience in the music room of Mr. and Mrs. Harry T. Howard was an important event. Although for many years a resident of the North, this gifted singer is still regarded as belonging to this city, which invariably pays warm homage to her talents. Miss Little's art, refined as it always has been, seems to be even subtler than before, as evinced in her songs by Brahms, Arensky, Tschai-kowsky and Debussy, which were given scholarly interpretations. In her hands, the poet shares honors with the composer, as he does in the singing of Dr. Wüllner. Miss Little's diction, in whatever language she sings, is perfect; her versatility is delight; ful, and her vocal control is an example for students of voice culture.

May Randolph-Trezvant, pianist; Violet Hart, soprano, and Leon Ryder Maxwell, baritone, were heartily received at a concert recently given. Mrs. Trezvant again proved herself a splendid artist by her playing of several numbers by Schutt, Beethoven and Debussy. Her pianism is notable for its freedom from all that is tawdry, a quality which gratifies those who are alert for the true in art. Violet Hart, pupil of

Oscar Saenger, sang songs by Schubert, Foerster and Richard Strauss in a finished, artistic manner, and Leon Maxwell, who occupies the chair of voice culture at Newcomb Conservatory, gave selections by Schubert and Roger, the latter's "Mein Schatzlein" having to be repeated.

At a meeting of the Saturday Music Circle Mrs. Mark Kaiser was elected president and Mrs. Otto Joachim, vice-president. H. L.

### Edyth Walker Fined \$25 for Ridiculing Manager

BERLIN, April 21.—Edyth Walker, the American soprano, has been sentenced to pay a fine of \$25 in a libel action brought by Hermann Gura, her impresario, in connection with the part of *Amneris* in "Aida." Herr Gura thought her reading unsatisfactory, and Miss Walker characterized his criticism as "nonsensical claptrap." The judges based their decision on the assumption that it was the defendant's object to expose the manager to ridicule. Miss Walker offered to prove that Gura's instructions deserved the description she applied, but the court refused to hear her evidence.

### W. R. Anderson Supplies Soloists for Churches

The following church positions have been filled by Walter R. Anderson in addition to those previously announced: H. P. Porter, basso, Montclair Baptist Church; Miss St. Ives, soprano, East Orange Calvary Church; Miss Da Vera, soprano, Montclair Baptist Church; S. D. Ward, tenor, Rutgers Riverside Church, New York; Paul Volk-mann, tenor, St. Mark's Church, New York; M. Talmage, basso, Stamford Universalist Church.

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Dear MUSICAL AMERICA:

Any one who has followed the facts and rumors concerning "Poia" for the last three or four years, and who has some knowledge of the operatic conditions in Berlin, will realize that somewhere back of the Berlin production has been no ordinary quality of pluck and grit. Berlin productions are not to be had for the asking, and even after a work is accepted at the Royal Opera the history of discouragement is usually only begun. Arthur Nevin has not been saying much these years, but if the wood that he has been sawing were heaped up in one pile, it would probably look something like the rocky mountains which form the background of the first scene of his opera.

You probably remember the story of the English tourist who went up Vesuvius and then asked the guide where the eruption was. The guide said, "Oh, the volcano erupts only every forty years." "Very well," said the Englishman, unlimbering his portable campstool, "I can wait."

It has been about the same with Arthur Nevin since the acceptance of his opera in Berlin, but he has done something more than waiting. It is pretty certain that he has developed a fine set of muscles in the long fight in which he has been engaged, and he is probably laughing in his sleeve at the roasting which the Berlin critics have given him. He has brought out his opera right on the firing line, and the heathen may rage.

I have followed the course of this opera from the time of its inception, and I have heard quite a bit of the music. I have always felt it in my bones that this opera was going to be a success. In the first place, the music in it which is not Indian makes a very considerable emotional appeal. Arthur Nevin has a good steam pressure in his musical boiler, and when he gets going he makes a big emotional climax, although he never shows that peculiar quality of epigrammatic lyricism which was the chief characteristic of his brother Ethelbert's work.

Beyond the appeal in this part of his music is the striking appeal made by the Indian themes which he uses, and which he has handled very effectively. I have felt that Arthur Nevin in his original creative work has not pulled quite far enough out of the Teutonic—which, by the way, musically speaking, gave birth to us all, but this Indian music is the stuff to do the trick, and through the peculiar rugged force of it he lifts himself to a broader and bigger plane.

But even with these things in view, music is but a small part of opera, after all. The success of an opera does not depend upon abstract musical quality, but upon the total effect made upon the hearer. With new, striking and romantic scenes the composer of "Poia" brings another force, and a big one, to bear. And beyond this, again, he has based his opera upon a legend of much romantic and mythological beauty.

This, by the way, reminds me of the big Sngerfest in New York last Spring, where Professor Olbersleben, one of the worthies who came over from Germany to act in some official capacity connected with the event, was questioned as to his idea concerning the future of music in America. He allowed that it was quite promising. "But," he said, "the children in this country must take many years to learn the great

historical songs of the mother country of music," and little is to be hoped for until a generation has grown up and made these songs its own. "A hundred years," he went on to say, "may produce a Wagner, and then it will be the influence of the Fatherland to which he will turn for legend and atmosphere."

This is really choice, and tickled me a lot when I read it. I think it will have an equally entertaining effect upon the majority of good Germans living in America, who, with all their laudable and ineradicable love of the Fatherland, have learned a thing or two which their stay-at-home countrymen do not know.

I was not looking for the premiere of "Poia" in Berlin—that is to say, until the cables a couple of years ago sent over their little flashes telling of its acceptance by the management of the Royal Opera. But I am glad now that "Poia" did have its first performance in Berlin. Important as it is that America should come to a great musical strength within herself, it is well also that from time to time she should sound her barbaric yawp over the roofs of the world. Universal intercommunication is one of the greatest forces in the world to-day, and the performance of "Poia" in Berlin is the biggest stroke that has yet been made in letting the Europeans know that we are busy. Now let us have an American performance on the first opportunity.

\* \* \*

I was much interested in reading some remarks of Arthur Foote in your issue of last week. He speaks of the fact that in former days there was in musical composition too great a regard for form and too little for color.

Now, music had a vast evolution to go through before the time had arrived for the color possibilities of music to be expressed and realized. One can scarcely speak of a disregard of something of which the world has not yet become aware. Since musical art came into being through an elaboration of simple church melodies and folk tunes, the chief concern was to develop these little musical ideas into some kind of a form satisfying to the highly developed human mind of the time. This led to the construction of all the great musical forms which the musical world now knows. This was done at first by an extending and intertwining of the melodies through the science called counterpoint.

This development had gone on to a great length before harmony stepped in. Of course, there was harmony in a sense before, but it was produced accidentally, as it were, through the hearing of several melodies together. The thought of a chord progressing to another chord, and that to another, and so on, never occurred to these developers of musical form.

Finally, harmony, the science of chords, came in. It took a long time to get hold, and for centuries existed in an extremely crude form. It was with Beethoven and the great Romantic School after him that harmony came into its own, and that school was in a sense a flowering of the harmonic idea—a great proclamation of the existence of chords, with their wonderful gripping emotional effects, as one of the fundamental forces of music.

Then came Wagner, with his monster musical brain, just at the time when harmony was beginning to exhaust its purely diatonic resources—at least on the basis of the ordinary scale of Europe, and to show that there was an unexplored ocean of chromatic possibility. Into this ocean Wagner plunged and brought out with him a treasure trove of chromatic harmony which staggered the world. Chromatic harmony lent itself to the expression of emotions that the older diatonic harmony could not touch. Wagner was like the fisherman in the "Arabian Nights," who uncorked the bottle—he let loose upon the world the genie of emotional chromatic possibility in music, which would not suffer itself to be squeezed back into its narrow prison again. The bottle proved also to be something of a Pandora's box, for in opening it certainly a terrible horde of ills was let loose upon the world.

Now you will see what I am coming to. Arthur Foote, in speaking of the predominance of color in music nowadays, feared that at present there was "too often insufficient foundation work on the part of those to whom we look for great things." In other words, there are too many composers who resemble Ruskin's description of Whistler as "an impudent young cockcomb, throwing a pot of paint in the pub-

lic's face." For, see what a deadly thing now became possible. Emotion running wild, unguided by the intellect, is insanity, and a host of composers came along who were swallowed up in the emotional maelstrom started by Wagner, but who did not have Wagner's intellect to control it withal.

The result is that the world has been going through a most peculiar and dangerous period in the art of music. Enthusiasm for color and emotion brought a recklessness and a disregard of the old art of melodic line. An erotic musical age came upon the world, an age threatening the very existence of music. From that age we are just beginning to emerge. After Wagner came the chromatic deluge, and composers were so utterly lost in its rainbow mists that they could not see or conceive any tangible shape whatsoever. There came to be a great alternative. Either music must vanish in the fiery mists of eroticism, or somebody must strike out some bold lines. But what lines? The world could not turn back to the old and usual lines suggested by the old diatonic scale.

The Frenchmen were doing a lot of thinking about all this, and were trying to reduce the harmonic scheme of things to some sort of order. They were first to satisfactorily analyze Wagner's harmonies. They reared up a number of composers of distinction—men who almost shaped themselves a real personality out of the new material. And then came Debussy—with a line. This life-line was the line of the old Gregorian scales, an outcome of the Catholic influence in France. And when Debussy began blowing his rainbow-hued soap bubbles out of his Gregorian pipe he had something for the world to wonder at. He was the first one to come out of the post-Wagnerian mists with a new and wholly lucid personality.

Mr. Foote said: "It is difficult to understand how any one can admire Schumann, Brahms and Wagner and have quite the same feeling for Debussy." I can understand Mr. Foote's feeling about this, and I think I can analyze it. The Germans whom he named were the product of long, substantial and sane development. Debussy comes too freshly out of the erotic mists. There is too much of that about him. But on the other hand he is a hero for coming out at all. He may have too much of the honey-sweet, too much *delicatesse* about him, harmonically at least, and too little real melody, to make as great an appeal to the world as the others that Mr. Foote mentions. There is something about the whole circumstance which may prevent us from having the same feeling for Debussy that we have for the others, unless we have shared Debussy's experience so closely as to be in intimate sympathy with him. To be in this position is one of the dangers of the youth of the present day. Old or young, there is a penalty to be paid in either case. Those whose earliest impressions were Teutonic are having a hard time shaking themselves sufficiently free of that influence; those who were born later, whose first impressions were gained from the alluring post-Wagnerian mists, are having a hard time to give their music a sufficient substance, a proper vertebral system. So, as Mr. Dooley says, "There y'are, Mr. Hennessy!"

The big man to-day is the one who gets the broadest perspective on it all; who is untrammelled, unprejudiced, and who creates with a full sense of the best and the worst in both the old and the new.

\* \* \*

Here are a few epigrams touching music which I have culled from a book of epigrams by the Comtesse de Tallyrand-Perigord, which has recently been printed. They are not half bad:

"Art is all-embracing, and Wagner to me takes his place between Rembrandt and Michael Angelo, side by side with Victor Hugo."

"Don't marry a melomaniac; harmony from a tap that is never turned off will infallibly lead to a separation or to nervous prostration."

"On an uneven tenor: 'He has fine moments, but shocking quarters of an hour,'"

"On a woman singer with a poor voice: 'It may start from her heart, but it comes out of her nose.'"

The Comtesse does not say, but I think she is giving a little sermon on critics when she writes the following:

"Talent that has been put on the retired list finds it difficult to appreciate talent that is still in active service."

Your

MEPHISTO.

## SOLOIST WITH FESTIVAL ORCHESTRA IN THE SOUTH

Franz Kohler, Well-Known Pittsburg Violinist, Winning Laurels on Extended Tour

Franz Kohler, violinist, whose introduction to the American public came through a concert tour in 1897, and who has been prominently associated with the Pittsburg Symphony Orchestra since that time as as-



FRANZ KOHLER

Concert-Master of the Pittsburg Festival Orchestra

sistant concertmaster, is now touring with the Pittsburg Festival Orchestra as concertmaster and soloist.

In the past few weeks Mr. Kohler has appeared in many places, among which may be mentioned Waynesburg, Pa.; Washington, Pa.; Wheeling, W. Va.; Marietta, O.; Clarksburg, W. Va.; Cumberland, Md.; Washington, D. C.; Richmond, Va.; Petersburg, Va.; Norfolk, Va. In many of these cities two, three and four concerts have been given. Fully double this number of appearances still remain to be made on the present tour.

## Musical Friends of Daughter Join in Universal Tribute to Mark Twain

Messages of sympathy from the many musical friends of Mrs. Ossip Gabrilowitsch, wife of the pianist and daughter of Samuel L. Clemens (Mark Twain), have poured in upon her in great number since her father died, Thursday, April 21, at his Redding, Conn., home. Mrs. Gabrilowitsch was at her father's bedside at the end. Mark Twain numbered countless friends in music as in all the arts, and was brought especially close to the subject through his musical daughter. His entire estate, barring a few minor bequests, was left to his daughter.

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## CHICAGO'S THIRD WEEK OF OPERA

**"Die Meistersinger" Receives a Brilliant Production at the Hands of the Metropolitan Favorites—Bonci, Seguro, Geraldine Farrar, Gadski, Alice Nielsen, Rita Forna and Other Stars Win Admiration of Audiences**

CHICAGO, April 25.—It may be definitely stated that the results, financially, of the Chicago opera season have nothing to do with determining plans for Chicago's own grand opera season. While many personal ambitions mingled with malice have essayed to give this color to the proposition, it really has no basis in fact. The promoters of the local enterprise have gone steadily on their way, and now announce that Chicagoans have practically raised the amount of money necessary to guarantee the big musical enterprise here.

CHICAGO, April 25.—The third week of grand opera opened auspiciously with a rich and telling revival of Wagner's "Die Meistersinger von Nürnberg." This was the first opera of German derivation this season, for "Germania," in spite of its name, is Italian. There have been many interpretations of this work accorded Chicago with distinguished casts, but the value of this performance in its entirety quite surpassed a long line of notable predecessors. Primarily, the revival had the finest essence of artistry and a splendid inlook of interest in the rare instrumental reading under the direction of Arturo Toscanini.

Equal praise should be accorded the singers. Walter Soomer was a splendid and wholesome personification of *Hans Sachs*, and Leo Slézak was an admirable companion piece to the good genius of Nürnberg, *Hans Sachs*. Robert Blass was a pompous *Pogner*, and delivered the famous "address" with real power; Adolf Mühlmann gave a pleasurable version of *Fritz Kothner*, and Glenn Hall scored in his too brief interval.

Mme. Johanna Gadski returned to Wagnerian roles with a spirit of sprightliness that made *Eva* eminently satisfactory. She was traditionally true, and gave a most satisfactory exposition of the rôle. Florence Wickham as *Magdalene*, Albert Reiss as *David* and Otto Goritz as *Beckmesser* were most satisfactory. The audience was large, the opera house being crowded, particularly, with music lovers.

Tuesday evening "Madama Butterfly" was revived, with Geraldine Farrar in her great creation as *Cio-Cio-San*, admittedly the finest of portraiture to be found in modern opera, intense, pathetic, winsome and naturalistic. This evening served to advance Walter Hyde, the new English tenor, who brought fine presence and revealed a voice of pleasant quality in the not overpopular rôle of *Pinkerton*. Antonio Scotti made the usual impression by his excellent, well-rounded work, even with the slight chances of *Sharpless*.

"Faust" was the inevitable for the Wednesday matinee, and attracted a fair-sized audience, with Caruso in the title rôle. The performance, however, lacked interest, and the great tenor was not in as good voice, nor did he give the vital dramatic force to the part that has apparently been his ambition of late. De Seguro was an imposing but malignant-looking *Mephistopheles*, giving the rôle some new dramatic and pictorial interest. He was particularly successful in the church scene, and visualized all the emotions with silent intensity that was telling. Another interesting personage was Rita Forna, who gave a fetching impersonation of *Siebel*, and sang the "Flower Song" in a way that attracted the admiration of the audience. All of her work was well thought out and picturesquely adjusted for the fine development of the rôle. Dinah Gilly was so hoarse he could hardly talk, and yet he was compelled to sing the part of *Valentine*. He did particularly well in the dramatic denouement of the third act. Alma Gluck appeared as *Marguerite*.

In the evening a double bill was presented, opening with a repetition of "Il Maestro di Cappella," in which the plump and unctuous Pini-Corsi appeared in the rôle of the *Barnaba*, the perplexed composer, and Rita Forna again demonstrated her versatility as the mischief-making maid,

*Gertrude*. This was followed by a revival of Donizetti's picturesque opera, "Don Pasquale." The cast was so well selected and so cleverly adjusted itself to all the requirements that the music of Donizetti appeared to be singularly sincere and even inspirational. Alessandro Bonci gave perfect vocalism, as well as gently and sprightly personality, to *Ernesto*, with many changes of handsome costumes to make the living picture interesting. Pini-Corsi had projected his amplitudinous form into new and gorgeous habiliments, playing the title rôle with cleverness that its humor commanded; and Antonio Scotti was a delight to the eye and had a charm to the ear in a suave and artistic personation of *Dottore Malatesta*. Alice Nielsen reappeared as *Norina*, a part which originally returned her from retirement in Europe in the line of classic opera. Although Miss Nielsen has made a distinct success in the creative line with rôles in modern tragic opera, she returns to the dainty and humorous line with a grace and zest that is highly praiseworthy.

Several changes in the cast of Thursday evening's opera did not militate against a most successful and interesting performance of Puccini's "La Bohème." On this occasion Chicago made the first acquaintance of Hermann Jadowker, Russian tenor, who appeared as *Rudolph*. His voice in quality suggests the baritone, and has rare tonal virtues that count up well with the remarkable accomplishments of this company this season. It is rumored that he will be one of the choice selections for the Chicago opera next season. Right in line with his manly impersonation and beautiful vocalism was the sweet and soulful *Mimi* of Alice Nielsen, whose warmth and richness of voice, whose breadth of middle tones and exceptional upper tones have made her one of the most admired of all the younger prima donnas. She has studied the action of the opera with so much sympathy and sincerity that her *Mimi* is exceptionally appealing in its qualities. Miss Alten was a sprightly *Musetta*. De Seguro was a stalwart *Colline*, while Campanari as *Marcel* was another favorite in the cast.

Friday evening "The Barber of Seville" was repeated as an extra, with that most distinguished and artistic of singers, Alessandro Bonci, in the leading rôle. Campanari, in his droll and resourceful creation of *Figaro*, and Pini-Corsi, in his masterful and amusing portrayal of the *Householder*, unfortunate enough to be guardian to the sprightly, beautiful and mischievous *Rosina*. Elvira Hildalgo gave the charm of youth and beauty to this part, and astonished, as usual, with the brilliancy of her vocalism. She was particularly effective in the music lesson scene, and shared honors with Signor Bonci and De Seguro, who was the droll music master of sour visage.

Saturday matinee found the ever tuneful "Marta" quite an agreeable diversion, for Alice Nielsen was the most charming personage who has invested or sung this rôle in several seasons. Signor Bonci was, as usual, finished and effective as *Lionel*, an artist who ever gives the very best that he has, and it is always good, based upon intelligent study and artistic temperament. His rendition of "M'appari" was as finished as any recent revelation in romantic opera. He had a husky associate in Signor Rossi, who was troubled by a vibrato, but who otherwise gave efficient service as *Plunkett*. Louise Homer as *Nancy* was visualized as well as vocalized joy.

The week closed with a most picturesque revival of "Fra Diavolo," once the most admired feature of the old repertoire, now the tattered hope of second-class companies, who abuse its melodies and give no idea of its attractive and fascinating environment.

Seldom has an opera been set forth with more care in its scenic investment, and the stage pictures of "Fra Diavolo" were as bright and as pleasing in color as they were interesting in composition. Bella Alten

was delightful as *Zerlina*, and sang the Auber score with sufficient finish and coquetry to charm. An excellent comedian type was vested in Leo DeVaux, who made the anglicised French of *Allcash* droll and delightfully funny. The two brigands impersonated by Signors Galletti and Bourgeois, were highly original and diverting. The surprise and great admiration of the night centered in Edmond Clément, who gave the title rôle a new poetic and powerfully picturesque vitalization.

The final feature of the third week was a grand revival of Wagner's "Parsifal." One of the largest audiences of the season, one representing financially some \$15,000 for seat returns, assembled late in the afternoon for the first act of this impressive musical and metaphysical drama.

Clarence Whitehill made a big and moving impression as the long-suffering *Amfortas*, carrying it with a reason that out-generated the conventional performance of the great rôle. Carl Jörn impersonated *Parsifal*, and did it wonderfully well, singing it with rich, full-throated tone. The impersonation was well considered and admirably revealed in all points.

Allen Hinckley rendered signal service in the long and trying, not to remark tedious, part of *Gurnemanz*. His recitation was so sonorous and picturesque that it carried interest in spite of its long appearances of organized noise. Otto Goritz gave a significant and venomous portrayal of the mischief-maker *Klingsor*, and other fine voices heard in minor matters were Herbert Witherspoon, Julius Bayer and Adolf Mühlmann. Leading the flower maidens was Rita Forna, and among others in this interesting group were Alma Gluck and Marie Mattfeld, while Anna Meitschalk, unseen, made a splendid impersonation as "A Voice." Olive Fremstad gave admirable display of her protean artistic capabilities as *Kundry*, making all the varying phases of the rôle distinctive and effective, picturesque, powerful and well differentiated from its predecessor.

Alfred Hertz made his first appearance this season, directing an augmented orchestra of one hundred pieces, and read the score with vigor and finesse. Not a little credit was due to the chorus choir of seventy voices that had been recruited from the Chicago Musical College. The tone was beautiful and given with wonderful accuracy, harmonizing with the other antiphonal effects of the big work in the temple of the Grail. C. E. N.

### KRIENS TRIO PERFORMED

**New York Composer's Work Has Hearing at Tonkünstler Society**

The F Major Trio for Piano, Violin and Cello, by Christian Kriens, was given a performance last Tuesday evening at the Tonkünstler Society, in Assembly Hall, by Eleanor Foster Kriens, pianist; Herman Martonne, violinist, and Horace Britt, cellist.

The trio consists of three movements, and is essentially modern in character. Formally, it is a well-constructed work, and from a melodic standpoint is most attractive, especially the "Poème d'Amour." But it is in the harmonic structure that the work possesses the greatest interest. Neither commonplace nor bizarre, the composition is harmonically strong and of sound conception. It was excellently performed.

Mme. Elfriede Stoffregue played the Chopin Concerto in E Minor, for piano, with poetic feeling and fine technic. She is a pianist with an excellent equipment for concert work.

Agnes Reifsnnyder, a contralto with a powerful and expressive voice, sang most acceptably songs by Wolf, Schumann, Balfe and Arne.

**U. S. Kerr's Success in Three Pennsylvania Cities**

Three triumphs within three days is the record of the basso, U. S. Kerr, in the towns of Erie, Warren and Oil City, Pa. In Warren he was heard on April 21, in Erie two days earlier, and in the latter on April 22. His programs on each occasion were most pleasing, ranging from a florid aria by Handel to a Wagner number, and including an American composition by Chadwick. The audiences in each case were of large size and rewarded him with vigorous applause after everything he sang. He was in fine voice, singing with perfect facility of execution and admirable breadth and sonority. He can do what many others cannot in the matter of singing the "Song to the Evening Star" strictly on the key. His "Toreador Song," from "Carmen," was full of verve and buoyancy, and the randel air was delivered with consummate ease, even in the most difficult roulades.

## LET'S HAVE OPERA IN ENGLISH, SAYS NORIA

**Metropolitan Singer Believes It Will Then Be Much More Profitable Than It Now Is.**

CHICAGO, April 25.—Mme. Jane Noria, of the Metropolitan Opera Company, as a guest at the Chicago Press Club during a special banquet Tuesday evening, made a strong appeal for opera in English. She remarked incidentally that there were hundreds of girls who had spent years and years in learning the foreign tongue and perfecting their voices for the exigency of opera. "They go," she said, "to some French or Italian impresario to secure a position and he, disregarding the splendid vocal qualities of the applicant or her beauty and charm, selects his own people first because they speak and understand the language. Of course, they lay it to some fault in the diction of the applicant, some bad trick of pronunciation or kindred minor defect.

"I can tell you that the French people especially will hiss a singer off the stage if they are unable to follow her or him, word for word. What is the American singer to do under such circumstances? If she comes back to this country, the Metropolitan Opera Company says to her: 'Have you had any experience?' If she has not, then she is told to go back and get it and then come back and perhaps she may be engaged.

"Now consider the case. Is it not absolutely ridiculous that Americans should not have an opera in the vernacular? In France every opera is sung in French, whether it was originally written in French, German, Italian or Russian. An opera company would not dare sing in any other language. It is the same in Germany and Italy. Opera must be sung in the mother tongue. Why should Americans have to listen to opera in every tongue but their own? I have heard many say that when the American people are sufficiently educated they will enjoy foreign grand opera and appreciate it. Nonsense!

"Americans are full of enthusiasm, have intelligence, and are quite as artistic as Europeans. Why should they have to resort to such ridiculous higher education in order that they may have a better understanding of opera, which is perfectly intelligible to people of foreign countries because they have it in their own tongue?

"Some of the lesser artists perhaps think they would lower themselves if they sang in English. I do not. I have bided my time, worked hard, oh, so hard, and now that I am a member of the Metropolitan forces I may speak my mind without anyone being given the opportunity to cry: 'sour grapes.' I wish to add my little bit toward the realization of the great dream of many people—grand opera in English for English-speaking people. Let us have our own national opera, and it will be understood and appreciated a thousand times more and financial will be ten times the success of the foreign opera." C. E. N.

### ABORNS IN BOSTON

**Their Success Additional Proof of City's Appetite for Opera**

BOSTON, April 24.—If after the season is past there were needed any additional proof of Boston's hunger for opera, it would be provided by the success which the Aborn English Opera Company is now enjoying at the Boston Opera House. In Boston this company is pursuing the policy, which has brought such success in other cities, of giving performances of opera in English at prices within the reach of all. Two weeks ago the season opened with Verdi's "Aida." Joseph Sheehan was the *Rhadames*; Estelle Wentworth, *Aida*; Louise le Baron, *Amneris*; Ottley Cranston, *Amnesro*; George Dunstan, the *King*; John di Pillis, the *Messenger*. On Monday, the 18th, "Il Trovatore" was sung by Mr. Sheehan, Lois Ewell, Florence Coughlin, of this city, as *Inez*; Messrs. Cranston and Watrous as the *Count* and *Ferrando*. Miss Coughlin had also sung as the *High Priestess* in "Aida."

The performances have drawn large audiences which are continually growing larger, and on the Wednesday matinees, at special prices, the houses have been sold out. The performances have been of a highly intelligent and generally adequate description. A particular word of praise is due Mr. Fichlander for the work of the orchestra. O. D.

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## FLONZALEYS STIR DENVER APPLAUSE

**Quartet Plays Delectably and Mme. Kirby-Lunn's Singing Adds to Pleasure**

DENVER, April 16.—After several weeks' fasting from any musical diet, the Flonzaley Quartet and Mme. Kirby-Lunn offered a delectable repast on Monday evening. The Auditorium, where this concert was held, is far too large a place for the best hearing of chamber quartet music. Many of the more intimate and finer effects are lost in a room that seats 3,500 people. But the Flonzaley players nevertheless proved that the extravagant praise of the Eastern press has been well earned. The writer had the privilege of hearing the quartet at Greeley the following evening, in an auditorium of one-fourth the size, and here the effect was wonderfully beautiful. There was perfection of technical ensemble, combined with rare plasticity and emotional warmth.

Mme. Lunn's noble voice and attractive personality greatly pleased the Denver public. She was accompanied by Evelyn Crawford, of Denver, for whose assistance any artist should be grateful.

Frank Damrosch, of New York, appeared in a lecture on "True Music Education," at the First Baptist Church, last evening, under the auspices of the Tuesday Musical Club. Though no admission fee was charged, the comparatively small auditorium was not entirely filled. This is a pity, for Mr. Damrosch enunciated a standard of music education that should be well considered by all workers in the art. This city was the scene of Mr. Damrosch's first professional efforts, and he directed his first choral work upon the very platform where he stood last night. He made a strong plea for the endowment of a good music school in each community, so that standards of education might be maintained regardless of monetary considerations, and for the endowment of a symphony orchestra in Denver. He also advocated the production of opera in the vernacular in cities of 100,000 inhabitants or over.

The Tuesday Musical Club Chorus, under direction of Miss Sims, sang two selections with fine spirit, preceding Mr. Damrosch's lecture.

The last matinee concert of the Tuesday Musical Club, April 5, presented a program arranged by Grace Field and Zella Cole of works by American composers. Olga Ferlen, violin; Mrs. George Spalding, cello, and Miss Cole, piano, gave the Arthur Foote Trio; J. C. Wilcox sang Homer's setting of the Robert Louis Stevenson "Requiem," Whelpley's "I Know a Hill" and Homer's "How's My Boy?"; Mrs. E. B. Field, Jr., read "King Robert of Sicily," Miss Cole playing Rosseter Cole's piano score; Mrs. Bessie Fox Davis sang "March Wind," "Song of April" and "Time of May," by Mary Turner Salter, and Mrs. Lola Carrier Worrell played MacDowell's Concerto for pianoforte in D minor, the second piano part being played by Mrs. Smislaert. Miss Cole accompanied the songs of Mrs. Davis and Mr. Wilcox. Unity Church was entirely filled, and the performers were most cordially received.

Pupils of Hattie Louise Sims, who has had a long and notable career in Denver as voice teacher and chorus director, dis-

## CHOIR OF ST. LUKE'S CHURCH, OF BROOKLYN, IN PROCESSION



THE accompanying illustration represents the choir of St. Luke's Church, Brooklyn, in procession—an organization widely known for the excellence of its singing, and which uses a service similar to the English cathedral ritual. The organist and

choirmaster is H. Brooks Day, who appears in the foreground of the picture, to the right. Mr. Day has had long and successful experience as a choir trainer. He produces a clear, resonant tone from the boys' voices. Mr. Day is a Fellow of the

American Guild of Organists and a composer with the courage of his ideals. The anthem, "The Day Is Gently Sinking," has been widely sung in this country, and the "Allegro Symphonique" has appeared on many programs here and in England.

played the excellence of their training in their recent concert at Y. M. C. A. Hall. The hall was hardly big enough to hold the admiring audience.

Next week Denver will be music mad. There will be five grand concerts at the Auditorium, beginning Tuesday evening and ending Thursday evening, with the Minneapolis Symphony Orchestra as the "backbone" of each concert. Busoni, Wüllner and Norelli are the lustrous stars, with Tewksbury, Bagby, Duggan and Middleton comprising the Chicago Oratorio Quartet, as lesser lights. Verdi's "Requiem," with a chorus of 200 voices, orchestra and the Oratorio Quartet, given under direction of Henry Houseley, of Denver, will be the massive concert on Wednesday evening.

J. C. W.

### Mme. Kirby-Lunn to Return Next Year

Mme. Kirby-Lunn has definitely decided to return to this country January 1, to remain until the close of the season. Nothing could have been more flattering than the English contralto's reception in America this past season, and her two months' tour was a success from every viewpoint.

### A STRAUSS SONATA OF LITTLE INDIVIDUALITY

**Franz Kneisel and Mrs. Thomas Tapper  
Play Composer's Opus 18 for MacDowell Club**

Franz Kneisel and Mrs. Thomas Tapper, pianist, entertained the members of the MacDowell Club at the club rooms in the Metropolitan Opera House, Tuesday evening, April 19, with two sonatas for violin and piano, by Beethoven and Richard Strauss respectively. Interest naturally centered in the latter, the opus 18 of the composer of "Elektra." It is in three movements—Allegro, Andante Cantabile and Allegro—and there is nothing particularly revolutionary regarding their form. Unfortunately, the idiosyncrasies of Strauss's maturity are quite wanting in this early effort, and where is Strauss without these? In each movement he has endeavored to be frankly and freely melodious, and, while his early themes possess more breadth and substance than do the later ones, they still show his utter want of originality and true inspiration. Several are very palpably reminiscent. The compo-

sition might equally well have been called a piano sonata with violin accompaniment, for the importance of the solo instrument is distinctly secondary. The piano part, though rhythmically monotonous, is unceasingly elaborate, constantly sweeping through the entire length of the keyboard in intricate figuration. The sonata as a whole is surprisingly free from startling dissonance and other harmonic curiosities. Mrs. Tapper played the troublesome piano accompaniment, and also her share of the "Kreutzer" Sonata, which opened the program, with technical proficiency, but with a metallic tone and little show of subordination to the violin. Weather conditions were unfavorable to the tone of Mr. Kneisel's instrument and to his accuracy of intonation, while during the last movement of the Strauss Sonata he was unfortunate enough to break one of his strings. His playing, like that of Mrs. Tapper's, was chilly and quite wanting in emotion and tonal richness.

Rose Caron, the French soprano, who retired from the Paris Opéra on her marriage a year ago, reappeared a few days ago at the Opéra Comique in a revival of Beethoven's "Fidelio."

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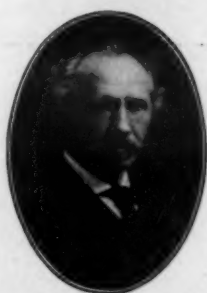
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## ECHOES OF MUSIC ABROAD

**Rudolf Ganz to Play New Piano Concerto by Hanz Huber at German Composers' Festival in Zurich—George Bernard Shaw Adds Ginger to "Elektra" Controversy in England—Carl Halir's Quartet Waiting for Willy Hess—Siegfried Wagner Announces that He Has His Seventh Opera Under Way.—Italian Writer Warns Young Singers Against Milan's Vocal Pitfalls—Adele Aus der Ohe Again Before the Public—"Tiefland" Outdistances All Other Operas in German Popularity—One-Handed Pianist Makes Début in Bucharest.**

THE principal novelties to be performed at the annual *Tonkünstlerfest* of the General German Music Society, to be held this year in Zurich, have now been announced. Most of them will be given at this festival for the first time anywhere, and among these is a Concerto for piano by Hans Huber, which will be sponsored by Rudolf Ganz. Charles Martin Loeffler's "Pagan Poem," for orchestra, will be another absolute novelty, as will a symphonic poem by Fritz Delius, entitled "Brigg Fair."

Others are a Rhapsody, for piano and orchestra, by Bela Bartok; a string quartet by Max Reger, a symphony by Karl Weigl, Klose's "Pilgrimage to Kevlaar," for a reader, three choruses and an orchestra; Walter Braunfels's setting of six chapters of the "Revelations of St. John," for solos, chorus and orchestra; a trio for piano and strings by Robert Heger, songs by Lies and Friedrich von Hausegger, and string quartets by Hans Suter and Kodaly. Compositions to be heard that have already been introduced in the course of the season will be Max Reger's setting of the One Hundredth Psalm, Max Schilling's Violin Concerto and Ludwig Hess's Fragment from "Ariadne."

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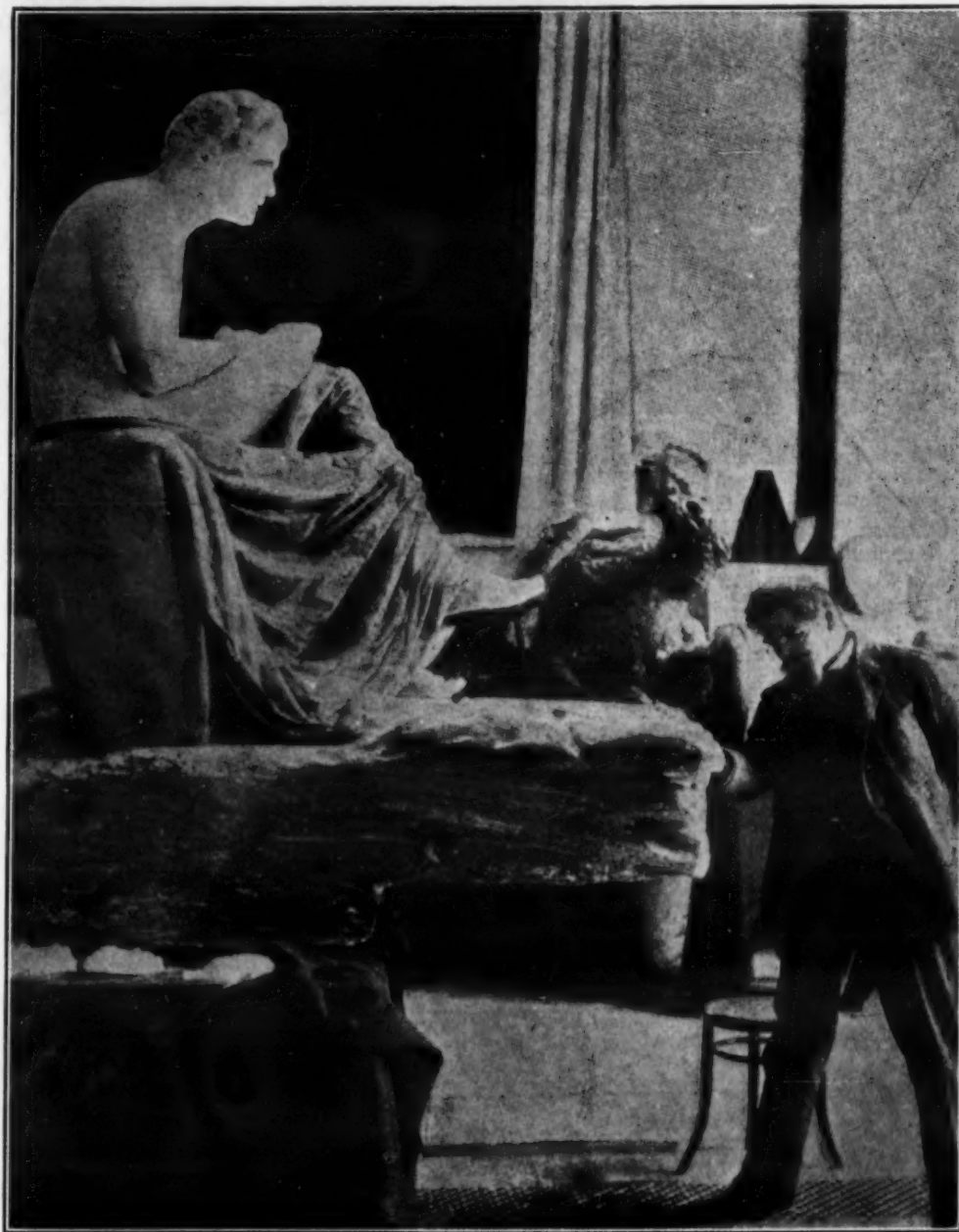
PENS and tongues are still working overtime in England in an endeavor to establish the true status of Richard Strauss's "Elektra." The London man in the street, paraphrasing a familiar quotation, exclaims, "How do the critics rage!" and hastens to buy the latest copy of *The Nation* to see which of the combatants in the "Elektra" war therein being waged has temporarily worsted the other. As we have had our "Elektra" just as we have had "Salomé" and the measles, it is of little concern to us what conclusion they reach, but it happens that George Bernard Shaw has taken up the cudgels in Strauss's behalf, and whatever musical criticism the author of "The Perfect Wagnerite" may indulge in is bound to afford good entertainment.

Ernest Newman, of Birmingham, is the critic who had the temerity to cross swords with the unique Irishman. After several encounters he is still unmoved in his denunciation of "Elektra," and declares that "Strauss is degenerating into a bad and careless builder. Mr. Shaw may object to the phrase, but I repeat that it is ridiculously easy to put a score together as Strauss now does for pages at a time—flinging out a leading motive of three or four bars' length and then padding unblushingly for twenty or thirty bars, until another salient motive can be introduced."

Characteristic is Mr. Shaw's letter in the same issue of *The Nation*: "Just a last word with Mr. Newman. I make no apology for bullying him; the result has justified me. The anti-Strauss campaign was so scandalous that it was clear that somebody had to be bullied; and I picked out Mr. Newman because he was much better able to take care of himself than any of the rest. Most of them I could not have attacked at all: As well strike a child or intimidate an idiot."

"I will now repeat my amusing performance of knocking Mr. Newman down flat with a single touch. He asks me, concerning a certain theme in 'Elektra,' to look at it honestly and tell him whether it is not banality itself. Certainly it is. And now will Mr. Newman turn to the hackneyed little 'half close' out of which Handel made the 'Hallelujah Chorus' and tell me honestly whether it is not—and was not even in Handel's own time—ten times as banal as the *Chrysothemis* motif? Strange how these men of genius will pick up a commonplace out of the gutter and take away our breath with it; and how, as they

grow older and more masterful, any trumpery diatonic run or such intervals of the common chord as have served the turn of thousands of postboys, dead and alive, will serve their turn, too! Fancy trying



MAX KLINGER AND HIS BEETHOVEN

The illustration represents the German sculptor, Max Klinger, at work on his now famous statue of Beethoven in his atelier in Leipsic. The statue is the property of the Leipsic Museum, where visitors have to pay an additional fee to see it. Klinger's most recent work has been a statue of Brahms.

that worn-out banality gambit on an old hand like me!"

Now it only remains for Gilbert K. Chesterton to discuss Mr. Shaw as a critic of "Elektra."

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WHEN Willy Hess settles in Berlin next Fall to take up the late Carl Halir's work at the Royal High School of Music he will also be assigned the first chair in the Halir Quartet. Carl Flesch has filled the vacancy temporarily, but individual concert work appeals to him more than chamber music.

The youngest of the teachers who will be Hess's associates on the violin faculty of the Hochschule is Karl Klingler. To him as a favorite—perhaps the favorite—pupil Joachim bequeathed the violin he had used during the latter years of his career, and now before he has left his twenties the title of Professor, an honor coveted by all German teachers, has been officially conferred upon him.

Meanwhile, Dame Rumor hints darkly that Henri Marteau has not found his position as head of the violin department a bed of roses, and intends to resign at the

end of the current year and devote his time to concert work.

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UNDISMAYED by the failure of his last opera, "Banadietrich"—discourteously dubbed "Banana-dietrich" by Berlin critics—Siegfried Wagner has let it become known—in the casual, unconscious manner peculiar to composers and prima donnas—that he is now completing still another work. After six failures in succession it seems almost to be flying in the face of Providence, but perhaps Siegfried has a superstitious sense of security in the virtue of the number seven. At present he refuses to divulge the name either of his new opera or of the theater that will first present it to an eager and expectant world. There is one thing at least to be said for the man who has been fighting all his life against the handicap of a great name—he doesn't know when he's "licked." His persistency deserves more sympathetic recognition.

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FOR the blind pianist there is no longer a halo of novelty, nor has precedent

have not already received enough gloomy warnings to keep them miles away from Milan forever and a day there is food for further meditation on their part in some vigorously expressed facts brought forward by Romeo Carugati in the *Lombardia*, a Milan newspaper. In view of all the "exposures" made by foreign residents and native Milanese themselves of late years, the city that claims to be the most enlightened music center in Italy would seem to be a veritable den of vocal iniquity.

Only disaster awaits the unwary, according to this Milan resident, who proceeds to point out that "the intensity of life in our day fosters the desire for rapid enjoyment and for creature comforts, and the exploitation of human stupidity is the best means to acquire riches. Thus it has come about that numerous teachers have sprung up who give themselves diplomas and have a supply of very great confidence in their own vocal success." While there is nothing peculiarly Milanese in this description, nor yet in the fact that these teachers "work and shout about tone with extraordinary fuss and transform in four months a howler into a screamer," the local item is added that there are 200 or more teachers of singing in Milan, about ten of whom—and they, perhaps, not the best known—deserve the name.

"We have as singing masters old artists who sometimes teach more than the quality of the defects that remained at their retirement from the stage, players of the oboe and the big drum, doctors, lawyers, income-tax collectors, prompters and others. Of course, there are praiseworthy exceptions. The competition is the greatest possible. Those especially who come with illusions from abroad are confronted by people ready to make the most wonderful promises of easy and speedy success. The poor students pass from master to master, and the final result is complete loss of voice."

Signor Carugati suggests that the State should take measures to prevent the destruction of voices. Referring to Galleria's novel, "Otello," in which some of the methods employed by these so-called professors of singing are described, he remarks: "These things are not invented. One master put a wooden triangle with a toothed rim in the mouths of his pupils, like a gag, and then made them practise all the vowels, in tones and semitones, like amorous cats and dogs, to make the voice stick to the palate, as he explained. Another bought a number of old quartos, each weighing three kilograms, and placed one after another on the body of the pupil lying flat on the floor, making him shout all the while. Yet another takes each new student into a darkened room, lights a candle and places it beside a broken death's head on a table. The student is instructed in his general duties as a man or woman, and required to swear on an old Bible that he or she will never reveal the method of the master."

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CAMILLE SAINT-SAENS has returned to the South of France after spending the Winter in Egypt. The task he assigned himself for the Winter months was to transform into an opera his score of "Déjanire," originally written for the open-air theater at Béziers. The spoken rôles have been clothed with music and new choruses added. *Le Monde Musical* hopes the composer may yet feel moved to do the same for his "Parysatis," and that these two works, as full-fledged operas, will be added to the Paris Opéra's repertoire.

The revival of his "Proserpine" at Monte Carlo a few weeks ago did not serve to alter the verdict of being of "only superficial musical value" passed upon the work at its première in 1887. The composer's joy in cleverly contrived superficial effects is manifest throughout the score. The only noteworthy feature of this revival was the

[Continued on next page]

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personal success won by Mlle. Chenal in the title rôle.

AGAIN it has been demonstrated that the German public cannot digest Charpentier's "Louise." Soon after the work was first produced in Paris it was offered to the Berliners at their Royal Opera House, with an Emmy Destinn in a Mary Garden rôle, but after three or four performances they left it severely alone. Other German opera houses have made spasmodic attempts since then to give the work a place in the regular repertoire, and invariably with the same result. Cologne was the scene of the latest plea. Though it failed there three or four years ago, the director still had faith in its inherent drawing power, so he revived it the other day, and—now his faith in it is lost forever.

The obvious explanation is the inability of German singers to get into the "skin" of the French characters and create a Parisian atmosphere. But then modern French opera fares badly in Germany anyway. Massenet has less reason to feel slighted than most of his compatriots, but Debussy's "Pelléas et Mélisande," notwithstanding the aid of the most "atmospheric" stage settings, has failed in every case. Leroux's "Le Chemineau" has met with the same fate, and other isolated instances tell the same tale. One of the exceptions that prove the rule is, strange to say, Isidore de Lara's "Messaline," but it is only in Cologne that it has been accepted, and, moreover, it is not a representative work of the school concerned.

The perfervid enthusiasm with which the Cathedral City on the Rhine has received the de Lara opera has moved some of the French journals to scorn. Thus *Le Guide Musical* sees its opportunity: "The people of Cologne love the 'Messaline' of Isidore de Lara. They have a perfect right to do so, just as we have a perfect right to consider very lamentable the æsthetic education of this German public, which applauds with equal enthusiasm 'The Magic Flute,' 'Götterdämmerung' and 'Messaline.' This work has just reached its fiftieth performance at the Cologne Opera, and that under the direction of Otto Lohse. This *cinquantième* has been the occasion of enthusiastic ovations and endless acclamations for the composer, the interpreters and the conductor. Charming country! 'Messaline' triumphs where 'Pelléas' was rejected!"

ADELE aus der Ohe, once a familiar figure on the American concert stage, now living quietly in Berlin, played only compositions of her own at a recital she gave not long since in Leipzig. There was

warm praise for "much that is fresh and graceful" in her Suite in B Minor and several small pieces. She was less fortunate with her Sonata in F Sharp Major, for violin and piano, in which Bernard Dessau, concertmaster of the Berlin Royal Opera, assisted the Austrian pianist.

Another pianist to venture a program of original compositions with the Leipzig public recently was Joseph Wieniawski, for whose seventy-three years the journey from his Brussels home had no terrors. His program comprised a Sonata in B Minor, a Ballade in E Flat, a Barcarolle, a Fantasy and Fugue, an Etude de Concert and other things. Apparently wearying of the spot-light, he fell back on Chopin for his four encores.

IF figures speak the unmistakable import of their eloquence in a statement issued in Leipzig is that Eugen d'Albert's "Tiefland" is by all odds the most popular opera in Germany to-day. The statistics given of the number of performances of the more important works at the German opera houses cover the year from the 1st of September, 1908, to last September, but the records since then have not affected the supremacy of "Tiefland." Six hundred and forty-seven performances were given of this work in the span of time referred to, and the chances are that this record will be broken this year. Little wonder that d'Albert now prefers composing to concert playing as an outlet for his energies.

Next to "Tiefland" in the year's list stands the perennial "Carmen," with 452 performances; and then follow in order: "Lohengrin," 409; "Tales of Hoffmann," 352; "Madama Butterfly," 341; "Tannhäuser," 339; "Mignon," 286; "Der Freischütz," 274; "Cavalleria Rusticana," 268; "Der fliegende Holländer," 261; "I Pagliacci," 252; "Faust," 249; "Die Meistersinger," 219; "Das Rheingold," 207; "Fidelio," 202; "La Bohème," 154; "Siegfried," 147; "Hänsel und Gretel," 137; "Tristan und Isolde," 129; "Götterdämmerung," 110; "Elektra," 105; "Salomé," 85; Kienzl's "Der Evangelist," 74; "Samson and Delilah," 58; "Rienzi," 42; Strauss's "Feuersnot," 3; Hugo Wolf's "Corregidor," 1. The list is by no means complete, but it may be accepted as reflecting the situation.

WHAT'S in a name? The long arm of coincidence sometimes. One of the prize-winners in the competition for piano compositions held last year by *Die Signale*, of Berlin, was a young woman who tried to keep her identity hidden behind an assumed name, even after the awards had been made. Unmasked when pay-day came

and she was requested for biographical data, she proved to be a Budapest pianist named Gisela Schlesinger.

Now, it chances that there lives in New York a Gisela Schlesinger, who also is a pianist, and one of the results of the recent publication of *Die Signale's* prize-winning manuscripts was a letter of congratulations received by her from a friend abroad who had seen her name affixed to her Budapest namesake's compositions. Moreover, this incident has a prelude—other than the one concerned in the competition—which dates back five years to a Summer she spent in Germany. One day when in Munich she received a postal card correctly addressed to her at the hotel at which she was staying requesting her presence at a rehearsal with orchestra at a certain time and place—a message obviously misdirected, as she knew nothing of either the orchestra or the occasion.

Now at last the mystery of the double has been cleared up, and, being of a conscientious turn of mind, the New Yorker has deemed it incumbent upon her to forward to the Budapest Gisela Schlesinger the belated notice of the rehearsal, with the hope that, despite the interval of time that has since elapsed, the one for whom it was intended may yet be able to keep the appointment.

SOMEWHAT apart from the beaten track was a program given in Havre one day last month in aid of the Children's League of France. An address on "The Child in Music" was illustrated by the playing of Couperin's little-known "Petits Ages," Schumann's "Kinderszenen," Albert Roussel's "Conte à la poupée," Pierre Coindreau's "L'Enfant rêve," two pieces from Ingelbrecht's "Nursery," Debussy's "Doll's Serenade" and "Golliwog's Cake-Walk," and, finally, as the record has it, "that jewel of humorous writing by the Spanish composer, Albeniz, 'Yvonne a-Visiting,' which made the audience laugh till the tears came."

This little piano recital was varied by equally appropriate songs, among them Mozart's ever lovely "Cradle Song," Ravel's "Noël des jouets," one of Henri Février's "Prières," Cyril Scott's "Lullaby" and the seven little gems that make up Mousorgski's "La Chambre d'enfants."

THE inhabitants of Eilenburg, the natal city of Franz Abt, are now engaged in raising a fund for the erection of a monument to the man who in the course of a lifetime of sixty-six years produced 2,610 compositions. It is twenty-five years since Abt died. The anniversary was cel-

ebrated the other day in one or two places in Germany in a mild, innocuous manner, as was in keeping with the spirit of the music.

J. L. H.

## SALT LAKE ORGAN RECITALS

### Daily Performances at Mormon Tabernacle Attract Large Audiences

SALT LAKE CITY, UTAH, April 18.—The attendance at the daily organ recitals at the Tabernacle has been most gratifying to the musicians who preside at the wonderful organ, and to the officials of the Mormon church, through whose courtesy the public has the opportunity of listening to these musical feasts. It is a noticeable fact that residents of the city are in attendance in greater numbers than a year ago. The percentage of business men and workers who were at the recitals this week was larger than usual, an indication of the fact that there are few cities in the country where there is so keen an appreciation of genuine music among the classes of the toilers as in Salt Lake.

Another honor has been conferred upon the organist of the Tabernacle, Professor John J. McClellan, to whom Russell King Miller, of Philadelphia, has dedicated his latest composition, "First Concert Overture for Organ." This number will be presented at various times during the Summer recital period at the Tabernacle. The new composition is rich in striking harmonies, and the main themes are well developed. It is popular in character and it is believed will be well received by local musicians.

One of the interesting musical events of the week was the recital given at the First Congregational Church last Tuesday night by the violin pupils of George E. Skelton. Edna Cohn appeared at this recital for the first time since her return from abroad, and her sweet voice was heard in especially choice solos. Mrs. George E. Skelton was the accompanist.

Thomas E. Giles, a local musician, who is in Vienna studying piano under Godowsky, will visit Paris and Rome during the coming Summer. He will probably return to Salt Lake City this year, after an absence of five years abroad. Mr. Giles will open a studio here, either late this Fall or early next Winter.

It is likely that Jennie Norelli, known as the "Swedish Nightingale," will be heard in Salt Lake City probably in May.

L. S. G.

Holland's foremost orchestra, the Het Residentie Orkest of The Hague, is now giving concerts in London.

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## HAS SEVENTY-EIGHT ROLES AT COMMAND

**Astonishing Répertoire of a Favorite American Tenor in Vienna**

VIENNA, April 10.—William Miller appeared three times during the last week at the Royal Court Opera, singing on Sunday night *Assad*, in Goldmark's "Queen of Sheba"; on Wednesday, *Walther von Stolzing*, in "Die Meistersinger," and on Friday, *Cavaradossi*, in "Tosca."

This American tenor, who has a repertoire of no less than seventy-eight rôles—something enormous for a tenor singer—is especially welcome to Vienna opera, now that Slézak is busy elsewhere for the greater part of the year.

Mr. Miller is a native of Pittsburg, and speaks with pride of his home city, and also of the vocal training he received there in his younger years. His studies were continued in Europe at the Vienna Conservatory, and included vocal work with Professor Habeck, for whom Mr. Miller has the strongest feeling of admiration and gratitude, and a thorough course in the theoretical side of his art. At this time, some eleven years ago, Mr. Miller was a star pupil at the Conservatory, receiving medals, prizes and other recognitions for his marked talents. After three years at the Conservatory he began his public career, singing on various German, Austrian, French and Belgian stages. In Paris he sang in the first production of Strauss's "Salomé," which was given in German. He has been decorated by the German Emperor, and is a general favorite in Europe, wherever he appears.

For the last six years Mr. Miller has been engaged in Düsseldorf at the Stadt Theater, making also during this time many "guest" appearances in other cities. Among these latter were a series of performances in Vienna last year, which resulted in his engagement for the Royal Court Opera at a salary of 60,000 crowns yearly. The announcement of this sum created quite a stir in Vienna, from the fact that it was only 10,000 crowns less than the amount of Slézak's salary here. It was soon recognized, however, that the direction was fully justified in the engagement of an artist of Mr. Miller's caliber, whose repertoire included practically the entire standard operatic literature. It is, in fact, something very rare to find a tenor who feels himself equally at home in Wagner, Verdi, Mozart, Meyerbeer and in the works of the modern French and Italian schools. Mr. Miller sings every opera of Verdi's, besides all the "Ring" operas of Wagner. While in Vienna he has recently received an offer from Darmstadt to appear in the "Ring" Cycle, which, however, his many other engagements prevented him from accepting.

Mr. Miller is a stout champion of opera in English for America, and confided to me that one of his ambitions was some day to head an opera company in his native Pittsburg, with the performances to be given in the vernacular.

The most important concert of the week,

## SIXTY CHICAGO STUDENTS FORM COMPLETE SYMPHONY ORCHESTRA



Students' Orchestra of the Drake School of Music, Chicago

CHICAGO, April 25.—The Drake School of Music has a most interesting and distinctive feature in a full student's orchestra of sixty people, said to be the only one of the kind in the West. When Earl R. Drake returned from a long residence abroad ten years ago he concluded to incorporate for his educational work in this city a feature that had appealed to him in the Hochschule of Berlin, an orchestral

feature that should be practical in all its work, and he has consistently followed the plan ever since until he developed an organization in association with his school that has attained a high degree in efficiency. This orchestra of three score instrumentalists comprises all to make a full orchestra and plays all the accompaniments of the concertos and airs in the various recitals and concerts given by the Drake School of Music in the Auditorium. Fully one-third

of its enlistment are ladies. The best test of the practical value of this orchestra is the fact that during the recent years it has furnished instrumentalists for the Symphony orchestras in St. Louis and Kansas City and St. Paul. It gives thorough practical training to its students in every detail of orchestral work. Mr. Drake is the director and he has a very able associate in Blanche Blood, who conducts the ensemble school of the class. C. E. N.

and one of the most interesting musical events of the entire season, was the Hugo Wolf Festival, Thursday, in honor of the fiftieth birthday of the last great musical genius which Vienna has given to the world of art. The Konzert Verein Orchestra, the chorus of the Wagner Academic Society, the Singing Society of the Gesellschaft der Musikfreunde, together with the soloists, Frau Auguste Bopp-Glaser, Ludwig Hess and Robert Wyss, and the conductors, Ferdinand Löwe and Franz Schalk, lent their best efforts to the occasion.

The numbers included the Spring Chorus from the uncompleted opera, "Manuel Venegas"; two fragments from the opera, "Der Corregidor"; the "Elfenlied," for soprano, chorus and orchestra; "Der Feuerreiter," for chorus and orchestra; the well-known "Italian Serenade," for orchestra; a hymn, "Christnacht," for chorus, solo voices and orchestra, and a number of songs for solo voice, partly with orchestra and partly with piano accompaniment.

Such a many-sided offering gave an opportunity for judging of the real worth of

Wolf's genius such as is seldom to be had. Those who are acquainted only with his songs, beautiful as many of these are, can get from them only an inkling of the wealth of musical ideas and the multi-colored fantasia of the Wolf of the larger works. The first number, the Spring Chorus, had all the perfume of May in its delicious harmonies, skilful orchestration and happy treatment of the vocal parts. There is a wonderful freshness in Wolf's invention, as well as in his treatment of the subjects. What a true stamp of originality have the "Elfenlied," "Der Feuerreiter" and "Die Rattenfänger"! The irresistible rhythm and the piquant orchestration of the last-named song called forth such storms of applause in the audience that the number had to be repeated. Ferdinand Löwe, who was a personal friend of Wolf, directed the one movement of the unfinished "Italian Serenade" with a tender affection for the sighing, lovesick swain and his coquettish lady.

Vernon Stiles's recent concert in Pressburg was a marked success. The audience,

which was large and enthusiastic, did all honor to the music-loving spirit of the town, which was the birthplace of Rafael Joseffy and Ernst von Dohnanyi. Mr. Stiles's program was practically the same as at his recent Vienna concert.

Leo Slézak is expected back in Vienna soon for a series of twenty appearances at the Royal Court Opera.

Rumors are already rife in regard to plans for the next season of operetta in Vienna, always an important side of musical life at the Austrian capital. Leo Fall will evidently attempt to equal Léhar's record of three operettas running all in the same season in Vienna, as he has already three new scores ready, two of which have been accepted for performance. The titles of the three new operettas are, "Die schöne Risetete," "Der grosse Narr" and "Das Puppenmädchen." Up to date Léhar has no new designs on the "operettic" situation, but he can really be content to rest a season on the laurels he has won this year with his three highly successful works, "The Child

(Continued on next page)

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of the Prince," "The Count of Luxemburg" and "Gypsy Love," which are all still drawing well at their respective theaters. The personnel of the Theater an der Wien is already busy with rehearsals for Gustav Kerker's operetta, "Schneeglöckchen" ("Snowdrop"), which will be given at the opening of the next season. Mr. Kerker, for many years a resident of New York, now makes his home in Vienna. Oscar Strauss, undaunted by his lack of success during the present season, has written an article with the heading, "Operetta Observations," for one of the Vienna dailies, and will try his hand again at the same style of musical amusement, using a book by Leopold Jacobson and Rudolf Bernauer, entitled "Fräulein Pompadour." For a change, the *première* will take place probably in Berlin, at the Theater des Westens. In spite of Strauss's ill success of late, his "Waltz Dream" holds the record as the most popular of late Viennese operettas. It is still given an occasional Sunday afternoon performance at the Carl Theater. The "Waltz Dream" is the most Viennese of all modern Vienna operettas. The music has the real spirit of the Vienna waltz, something which cannot be said of the Léhar waltz melodies, which, though equally charming, are in reality French.

EDWIN HUGHES.

### MR. WODELL'S PUPILS

#### Plans for Mary Fraser, Soprano—An Interesting Song Recital

Boston, April 25.—Mary Fraser, soprano, pupil of Frederick W. Wodell, the well-known Boston teacher and conductor of the People's Choral Union, will sing a program of classical and modern songs for the Women's Musical Club at Charlestown, P. E. I., the latter part of this month. She will give a series of song recitals in that part of the country during the early Summer, and later leave Boston to do musical work in the West.

A number of the pupils of Mr. Wodell presented a strong program of songs at the Pierce Building, Copley Square, Boston, Thursday evening last. Among those who took part were the Misses M. Fraser, May E. Bews, who sang the solo part of Mendelssohn's "Hear My Prayer," which was given by the pupils in chorus; Bertha Edgar, Bertha A. Boyd, Lottie Kimball, Bessie Bentley, Helen Brown, Mabel Reinhard, Etta O'Neill, who sang one of Grieg's finest songs, and Edgar J. McGill, Teddy Lahey, F. Moreton and Louis Jackson. The chorus of thirty voices did fine work in the Mendelssohn number. Another section of Mr. Wodell's class will take part in the next series of class exercises.

L.

#### Perform for Professional Women's League

An enjoyable concert was given on Wednesday evening of last week at the Professional Woman's League, New York. The program was varied and interesting. Vladimir Dubinsky, the cellist, rendered Popper's "Polonaise de Concert" with splendid effect, and at the close was obliged to add two extra numbers to his list. The other participants were Fernando Autori, tenor; Fritz Bernstein, violinist; Philip Gordon and George Halprin, pianists, and Marie Osso, soprano. The audience was a large one, consisting principally of members of the many musical and Bohemian clubs of this city.

Lilli Lehmann recently gave two recitals in Paris, but as the price of tickets was placed at \$10 uniformly the audiences were very small.

## MEMPHIS CHURCH HAS SPLENDID NEW ORGAN

Calvary Episcopal Instrument One of Largest in Vicinity—R. Jefferson Hall, Organist

MEMPHIS, April 23.—Calvary Episcopal Church, one of the oldest churches in the city, possesses a new pipe-organ which is probably the best and largest in this section. It is a three-manual and pedal, duplex-pneumatic system organ, with thirty-



R. JEFFERSON HALL

two stops. The only two-foot stop on the organ is the piccolo. The organ is in the south and the console in the north transept. R. Jefferson Hall, who has been organist and choirmaster at this church for the last thirteen years, is one of the most thorough musicians and efficient organists in the South and the work of his choir has for several years stood for the highest in church music in Memphis.

The new organ was first used at the vesper service on Easter Sunday, when Stainer's Communion Service in F was sung. For this and also for the second celebration, when Warwick Jordan's Military Mass was given, the chorus numbered forty voices.

E. T. W.

#### A Plea for Scandinavian Music

It is sincerely hoped, for the interest of the entire musical world in New York City, that Gustav Mahler, while abroad planning his program for another season, will not neglect looking into the works of the modern Danish, Norwegian and Swedish composers, writes a Scandinavian correspondent of the New York Times. He will find plenty of beautiful orchestral works among these great northern musicians which until lately have been entirely overlooked and neglected by the conductors, whose programs generally consist of the German and Russian classics and modern music.

A few modern French, English, Bohemian and Finnish compositions have been found occasionally on programs during the season, but never a Scandinavian compo-

sition; not even Gade or Hartman has been represented.

At the Philharmonic concerts Wagner's productions, mostly opera selections, seem to predominate, though the whole operas can be enjoyed during the same season at the opera house, the proper place, while plenty of hidden treasures which belong to the concert halls may be found in the far North.

Gustav Mahler says he will divide his program between the classic and the modern school, and will play good music of all nations. It is sincerely hoped this is true, and Mr. Mahler will then be the first to introduce the modern Scandinavian orchestra music, excepting that of Grieg, to the American public.

### CHARTER FOR CONSERVATORY

College of Musical Art Recognized by New York State Board of Regents

The College of Musical Art in this city, of which Emil Reyl is director, has been granted a charter by the Board of Regents of New York University, under the name of "American Conservatory of Music of the City of New York."

At a recital given at the institution several talented pupils were heard. One of them was Marguerite Wildmann, a coloratura soprano who can sing to high G. At an entertainment given by the Association of German Choral Directors she sang "Gli Angeli d'Inferno," from Mozart's "Magic Flute," in the original key. Justus Schwab, baritone, sang, together with Miss Wildmann, a duet from "Rigoletto," and later an excerpt from the cantata, "Hermann der Befreier."

Walter Klamke, baritone, sang recently at the concert given by the Catholic Sängerbund, contributing airs from "Carmen" and songs by Heinrich Hoffman. The Misses Wildmann and Fleck and Mr. Klamke sang the principal parts in an operetta, "Leonardo and Blandina," given recently by a New Jersey society.

#### Says Metropolitan Paid Expenses in Brooklyn and Philadelphia

An official of the Metropolitan Opera Company was quoted last week as saying that the company's policy of giving out-of-town performances had not been a failure as far as Philadelphia and Brooklyn were concerned. Expenses in both these places had been paid, he said, and in Baltimore the deficit had been made good from the guarantee fund. The official further remarked that a contract with Brooklyn for next season had already been closed, and that one with Philadelphia soon would be. The company will probably give a few performances in Baltimore, also in a short tour following the New York season.

#### Mr. Mockridge's Recital at the Plaza

At the Hotel Plaza, New York, on April 19, a recital by Whitney Mockridge drew a fashionable audience. Mr. Mockridge was assisted in singing by Mrs. Orison Swett Marden, Mrs. Adam Dockray and Mrs. Francis Sales. Special enjoyment was afforded by the piano solos, selections by Chopin, Pascal and Rubinstein, contributed by Julian Pascal. Alois Trnka, violinist, and Vinnie Kingston, reader, also assisted. Edith White Griffing was accompanist.

## FRANK DAMROSCH GIVES A LECTURE IN ST. PAUL

"Higher Musical Education" the Subject of His Discussion—A Plea for Supplementary Studies

ST. PAUL, April 23.—The Schubert Club assembled in considerable numbers in Elks' Hall Wednesday afternoon to hear Frank Damrosch in his lecture on "Higher Musical Education."

As interpreted by Mr. Damrosch, the subject stood for musical education, elementary and advanced, on a plane responding to a loftier conception of the requirements of the educator among average students, parents and teachers who "give music lessons."

While lacking the magnetic qualities of a forceful platform man, Mr. Damrosch held his audience by his sincerity and a convincing faith in the message he bore. He placed much emphasis on the cultivation of individuality and the value of ear training as the very beginning of the child's musical education, the necessity for the study of harmony, form, musical history, the advantages of hearing good music and the value of collateral education generally to the musician who aims to become an artist.

For response to the suggestion of Mr. Damrosch, a hearing of young musicians was arranged for the previous afternoon which afforded an opportunity for securing the advice of the distinguished educator as to lines of further effort. Each performance was followed by a frank and friendly expression of judgment which was gratefully received, often encouraging in character and always wholesome. Talent abounded, varying degrees of training were recognized and high ambition burned in the hearts of many.

F. L. C. B.

### MOZART CLUB'S CONCERT

An Audience of Six Hundred Pleasantly Entertained—Yolanda Mero Soloist

With several distinguished artists contributing, and an audience of 600 listening and applauding, the concert given by the New York Mozart Society, April 20, at the Hotel Astor, was an unqualified success. The affair was arranged under the general direction of the club president, Mrs. Adelaide Wallerstein, and the club chorus, all women, sang several selections with fine effect.

Arthur Claassen, of Brooklyn, was the conductor, and Otto S. Fischer the accompanist. The leading soloist was the famous pianist, Yolanda Mero, whose numbers were rapturously applauded. Emil Zeh and Christian Hansen, tenors, also added to the pleasure of the occasion.

#### Lacey Baker's Setting to the "Dream of Gerontius"

Cardinal Newman's "Dream of Gerontius," with new incidental music by Lacey Baker, was read last Saturday afternoon by Charles Rann Kennedy, author of "The Servant in the House," at the studios of J. and R. Lamb, New York. Mr. Kennedy read the work with much dramatic forcefulness, and Mr. Baker's music produced a very favorable impression.

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## STILL THE BELOVED ORACLE OF PARIS

The Wonderful Old Woman Whom Famous Musicians Eagerly Consult in Their Moments of Doubt—The Friend of Liszt, Wagner, Schumann, Brahms, Berlioz, Whose Career Began Before That of Beethoven Ended

PARIS, April 2.—When I cross the Place de la Concorde I look up to windows of the corner house of the Boulevard St. Germain and I send my love and a grateful uplift of my heart to Mme. Pauline Viardot. I wonder how many others do this. I wonder how many people know that she lives there and is just as interested in the world and its doings as she was seventy years ago, when she was just nineteen and had it already at her feet. Certainly among composers, singers and artists it is well known that she is there, for in moments of doubt they go to consult her. And behind closed doors it is sometimes possible to hear famous *chefs d'orchestres* being treated like naughty school boys, or great singers listening to home truths they are not accustomed to hear. But here the charming thing happens. Whoever goes to see her goes because she is the oracle, and they become like little children, ready and eager to learn. There are no ruffled plumes. There is no wounded vanity—only a grateful acceptance of things said which perhaps no other person in the world is equally well qualified to say.

Mme. Viardot was born in Paris in 1821. She is the daughter of Manuel de Popolo Garcia, Spanish tenor and teacher of singing, who in 1825 went to New York with an Italian opera company. It was in this city that, at the age of four, she took her first piano lessons. Four years later we find her accompanying her father at his singing lessons, and it is thus that she learned his method.

It must be remembered, however, that she was only eight years old, and that before becoming a singer she was first a pianist—a pupil of Liszt—making her debut about the same time that Joachim appeared, and also as an infant prodigy. Her first appearance as a singer was in Brussels, in 1837. After this her success was such that the doors of the whole world opened to her. She shared in the triumphs of Grisi, Rabin, Lablache, and all the great stars of the day. With these great singers she held her own, though in many ways less gifted than they. Her irregular features, the not always equal scale of her mezzo-soprano voice, were surely drawbacks, but behind them was an intellectual force all her own, and she turned her very deficiencies to good account. Artists, men and women of letters, all that were intellectual and cultivated, were among her first and most ardent admirers. The well-known and much-quoted portrait of her by Georges Sand represents her so clearly and in so few words that one need scarce resist repeating it.

"The pale, still—one might at the first glance say lustreless—countenance, the suave, unconstrained movements, the astonishing absence of every sort of affectation—how transfigured and illuminated all this appears when she is carried away by her genius on the current of song!"

At Berlin, Viardot astonished the public one evening by singing at a moment's no-

tice the part of *Isabella* in "Robert le Diable" in addition to her own part of *Alice*. Later she returned to Paris for the production of Meyerbeer's "Prophète," the part of *Fidès* having been especially written for her. In 1859 came the revival, after thirty years, of Glück's "Orphée," the leading part being restored by Berlioz from a high tenor to the contralto for which it was originally written. Her appearance in the rôle was a unique triumph. After many wanderings and a long stay at Baden she once more returned to Paris in 1871, at the beginning of the Franco-Prussian war, and for many years she was professor of singing at the Conservatoire here.

Any one who had ever met Mme. Viardot would know her for a great person. Yet to



Mme. Viardot as She Appeared at the Height of Her Career

those who know her intimately she seems the simplest person in the world. I have come across old friends of hers—old pupils, casual acquaintances, people who have seen her but once, maybe, and whenever we have, to use the Scotch phrase, "foregathered" on the subject of Mme. Viardot—the same look of real interest has come into their faces. That is what she does for people. She calls out the "real," and happy are the artists who have had the great privilege of coming under her influence.

She stopped one of her pupils at a lesson one day and asked:

"What are you trying to do?"

"I am trying to think of all you say."

"Well, as you are singing sacred words," Mme. Viardot replied, "try to think of all that THEY say."

She often says to students, "Trust no one but yourself to help you. Sometimes

another artist may, but no one can help much. You must do it yourself."

She not only gives lessons of singing, but lessons of courage, patient endurance and self-control. I have known her to put aside great suffering with a quiet joke. "I may be allowed to have my little pains like any one else." Or, to a pupil in grief she will say, "Now sing me something gay. For artists must be able to make themselves sing truthfully any kind of music when they least feel it." For many years, owing to the failure of her eyesight, she has been obliged to rely on her infallible memory while teaching her pupils, whom she invariably accompanies. Yet I believe that she has never been heard to mention this as anything except one of the quite ordinary incidents of life.

Her great principle in teaching is to make things easier. Her school is to train up. To her, each difficulty is but a stepping stone to greater things. Her idea is that the wish to be great is already the beginning of greatness. She is the one remaining link between traditional knowledge and unestablished self-sufficiency. She is the remnant of the school which always sought for greater ends. She cannot understand the school which accepts limitations. To her the artist who sings but one or two rôles, and thereon makes a reputation, is but the merest beginner. And this is easily understood, for she not only sang all the operas of her time, but also all the *Lieder*. In studying these latter with her it gives one a thrill of surprise to hear her say of Schumann, for instance, "I will not venture an opinion of my own. But I will tell you what the composer told me." They were great friends, these two. Schumann dedicated his "Liederkreis," op. 24, to her.

Mme. Viardot still plays the piano beautifully, and often, to illustrate how a phrase shall be sung, she will play it. At other times she will perhaps only speak the words, and when she does this it is like the flashing up of an illuminating flame.

She speaks all modern languages without accent, and her answers are pithy and convey her meaning without superfluous words. Her soul belongs to every one and to every country. Her nationality is sunk in the exquisite development of her understanding of human nature.

The calmness of her face, her quick alertness to be guided in any direction her companion wishes to take her, the observant way she has of listening to every remark made, her opinion given after reflection—always an opinion based on thorough knowledge, her great simplicity and sympathy—all these things proclaim her greatness, and, although I have never heard her sing, nor seen her act, after meeting her and talking with her, I know that she is one of the greatest persons I have ever met.

Nothing can bring home to us more convincingly the conception of the immense strides that music has taken during the last eighty years, than the fact that some one is alive and with us, who knew Liszt, Wagner, Schumann, Brahms—as a young man—Berlioz, and how many others!—and who has seen Joachim come and go. There were giants in those days. And the rapid evolution of music makes us forget how near in point of years we still are to the great spirits who forged the music to which the heart of the whole world responds to-day.

When Schumann wrote his songs he perhaps dreamed in a happy moment that they might be sung in the homes of all countries. But he well knew that at that time it was only to the few that they would

speak. Brahms had much to endure. César Franck suffered deep humiliation. Wagner fought to secure a place for his "new" world of music—that new world which already some of us dare to call "old" and out of fashion.

All this and much more our valiant torch-



Pauline Viardot as She Is To-day

bearer has seen and lived. She comes to us from the "Golden Age," carrying the sacred fire. During eighty-nine years her hand has never wavered; her flame has never flickered. And this is a long time of service, even in a great race, for it takes us back to six years before the death of Beethoven.

LOUISE LLEWELLYN.

### COLLEGE MEN IN CHORUS

Thirty-second Concert of the University Glee Club Given in New York

The thirty-second private concert of the University Glee Club of New York City was given in the ballroom of the Waldorf-Astoria on Thursday evening of last week, under the direction of Arthur D. Woodruff. The club was assisted by Margaret Berry Miller, soprano, who was heard in an air from David's "Pearl of Brazil" and several short songs, all of which she sang with great flexibility of voice and brilliancy of execution. The chorus sang a varied program, consisting of Strauss's "Blue Danube" waltz, Archer Gibson's "Summer Lullaby," Schumann's "Träumerei," "Songs of the Sea," by C. Villiers Stanford, and a number of college songs. Its work was thoroughly admirable in respect to tone, shading and intonation, and the large audience rewarded the singers with much applause. In two of the Stanford songs the obligato parts for baritone were beautifully rendered by Reinald Werrenrath, who was at his very best.

Jane Osborn-Hannah to Sing at Ann Arbor Festival

ANN ARBOR, MICH., April 25.—Jane Osborn-Hannah will come to Ann Arbor for the May Festival in place of Jeanne Jomelli, as originally expected, because of a change in the latter artist's plans. William Howland, the baritone of this city, will appear in the festival for the seventh time, singing the leading part in "Odysseus." Mr. Howland recently sang the baritone rôle in "Fair Ellen" in Toronto, when that work was given by the People's Choral Club.

F. M.

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## TRANSLATING COLORS INTO MUSICAL NOTATION

CHICAGO, April 23.—The members of the Cliff Dwellers last Saturday listened to a discourse in their clubrooms in Orchestra Hall by Professor W. Wilson, of the Art Institute, on "Music and Art" as new discoveries.

He remarked in preface: "My aim is to show that color terms may be consistently reduced to musical notations, and I will show you that certain colors induce certain vibrations or certain results that harmonize exactly with corresponding notes in music. If I start to paint a picture I see one dominant color tone. By the system of musical notation I can immediately place that tone in a certain key and the other color tones should correspond in harmony. All the other tones in the picture have got to follow the rule or there is not harmony."

The speaker exhibited a picture of a girl in a purple bonnet and a striking red veil, and remarked: "The dominant color is the girl's complexion; in the normal spectrum I would call it orange. Therefore the picture is in the key of A minor. The eighth note would be spectral blue. The melodic notes would be then in order:

Subject.	Color notes.	Color and music.	Musical notes.
Waist.....	Green-blue.	Seventh—Subtonic.	G sh.
Ornament....	Yellow.....	Sixth—Submediant	F
Face.....	Orange.....	Fifth—Dominant	E
Veil.....	Red.....	Fourth—Subdominant	D

Bonnet.....	Purple.....	Third—Mediant	C
Outline.....	Violet.....	Second—Supertonic	B
Absent.....	Blue.....	First—Tonic	A

The members of the club made an admirable effort to detect the harmony, and after a moment's silence one of the musicians struck a chord on the piano and there were responsive exclamations, indicating that the vibrations of the color tones and the piano tones were not only in the same key, but very melodious. The speaker resumed:

"When the model comes into the room the student must immediately pick out the dominant color and then regulate the other colors to harmonize in the scale thus indicated. For instance, here is the study of a man. At once we note his bright red necktie, and that is the dominant color. When red is the dominant color we know it is in the key of G major, with the tonic note spectral green. The colors for G major are in the same order as before—yellow-green, orange, red, purple, violet and blue-green being the first and tonic. Now, coming to the artistic relationship, we find that E flat major, which is said to be the favorite combination for artists. Violet is dominant and the colors are red, purple, blue-violet, green-blue, green, yellow and red-orange. These are the notes that inspire alike Spring songs and Spring scenes and the emotions of Spring." C. E. N.

## MUSIC IN PORTLAND, ORE.

An Excellent Concert for Benefit of the Auditorium Fund

PORTLAND, ORE., April 16.—On Thursday evening a concert was given for the benefit of the Auditorium Fund. The 350 members of the Monday Musical Club were there in their smartest frocks, and Masonic Temple was filled with an enthusiastic audience. Special praise was accorded to the singing of Nancy A. Beals, whose exquisite rendering of the Bird Song from "Pagliacci" stamped her as an artist. While in Europe Miss Beals was strongly urged to enter the operatic field by Maestro Lombardi, of Florence, under whom she studied.

Other numbers given were the cantata, "Garden of Flowers," by Jenza, sung by a chorus of fifty women, under the direction of A. Musgrove Roberts; three songs composed by Dr. Emil Enna, and sung by Zeta Hollister; vocal numbers by Maud Dammasch, Mitaleyne Fraker, Mrs. Elfrieda Heller Weinstein, Mrs. George Parrish, Mrs. John Archbold, Gladys Donahoe and Stuart Maguire; piano solos by Maud Bell; violin solo by Frederic Creitz, and a reading by Mrs. Silvia Maguire. Florence Jackson was accompanist for the cantata.

The last of the Klingenberg-Bettman chamber music recitals was given on Tuesday evening, and the excellence of the preceding programs was duplicated. It is hoped that another series will be given next season.

Elizabeth A. Harwas, who has been with the Boston Opera Company the past Winter, is home for a visit. Last year Miss Harwas sang the rôle of Sarrona in Le Grand Howland's opera of that name in several of the large cities in Italy, besides appearing in other rôles. H. C.

## Clarence Eddy Discovers Talent in Girl Composer

Clarence Eddy, the Brooklyn organist, has discovered unusual musical talent in a sixteen-year-old girl, Edyth K. Hilfiker, of Hicks street, that borough. Mr. Eddy thinks she has sufficient talent to become a notable composer, and on Sunday, April 17, paid her the high compliment of playing one of her compositions, a "Norwegian Legend," at his special service at the Tompkins Avenue Congregational Church. He has also become interested in several songs and piano pieces which the girl has written.

At the service mentioned Mr. Eddy also played for the first time in America a Funeral March by Georg Bouhns, of Hamburg, Germany.

## Opera Singer Weds

CHICAGO, April 21.—Helena Koelling, who has sung with Oscar Hammerstein's opera company, and Avery A. Matheson, of New York, were married here to-day at the home of the bride's brother. Miss Koelling will leave the stage.

## WELDON IN "LA JUIVE"

American Basso Scores Pronounced Success in Brussels

BRUSSELS, April 10.—"La Juive," J. Halévy's opera, was produced at the Théâtre de la Monnaie four times in succession, and Mr. Weldon, the American basso, found in it a new occasion to distinguish himself. In this opera the basso plays one of the principal rôles—that of Cardinal Brogni. Mr. Weldon was given a most enthusiastic welcome, and energetic applause saluted his cavatina, "Si la Rigueur," as well as the anthem, "You Who of the Living God." It was a most pronounced and gratifying success, for it has been a long time since an artist has obtained such favor in this rôle.

Mr. Weldon is a most active and devoted member of the opera company. Nearly every week he appears four or more times. Here are his operas of last week: "La Juive," "La Favorita," "Tannhäuser," the first two given twice. No wonder he is called "the overworked basso."

Colonel Page Bryan, the new American minister, who is very musical, is to give many soirées at which American musicians will have a good opportunity to display their talent. G. A.

## JOHN H. LOUD'S RECITALS

Boston Organist in Westboro and Newton Centre—His European Plans

Boston, April 26.—John Hermann Loud, the well-known concert organist of this city, gave a recital in the Congregational Church, Westboro, Mass., last evening, before a large audience. The program was as follows:

Marche Religieuse in B minor, Faulkes; "In the Twilight," Harker; Great Fugue in G minor, Bach; Berceuse in C, Kinder; Concert Overture in C, Hollins; Extremes; Barcarolle, A flat, Lemare; Scherzo in G minor, Macfarland; Toccata in F (Fifth Symphony), Widor.









Next Monday evening Mr. Loud will give the tenth and last recital of his present series at the First Baptist Church, Newton Center, Mass., and Wednesday evening, May 11, will play the organ part of Dubois's "Paradise Lost" at a performance at the People's Temple, Boston.

Mr. Loud is making preparations for his European tour this Summer. He will give lectures and recitals during a pilgrimage of American music lovers to important European centers. D. L. L.

## A Harpsichord and Piano Recital

Old harpsichord music by Handel, Haydn and Scarlatti, well played by Frances Pelton Jones, formed a pleasant feature of her harpsichord and piano recital at the Hotel Plaza, New York, April 20. Miss Jones was assisted by Paul Dufault, tenor, who sang charmingly some seventeenth century French songs arranged by Weckertlin, and by Mrs. MacDonald Sheridan, contralto. Modern music also figured on the program.

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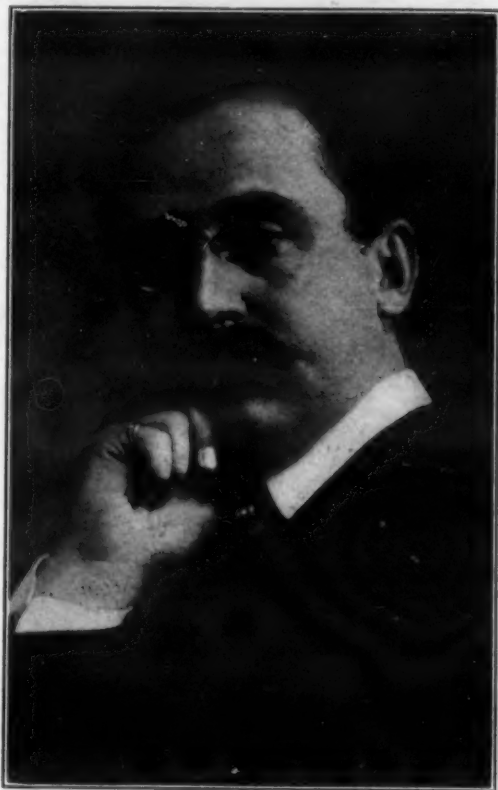


## WINS OPERATIC LAURELS IN EUROPE

Paul Petri, American Baritone,  
Engaged for Season at Court  
Opera in Altenburg

Paul Petri, the well-known baritone, is another American to have successfully entered the European operatic field. He is engaged for the *helden* rôles at the court opera at Altenburg, the residence city of the rulers of the dukedom of Sachsen-Altenburg, and takes up his work there next October under very advantageous conditions. His contract was ratified after a single "guest" appearance as *Count Luna* in "Troubadour," in which he was the only one of the cast to draw applause from the audience in the middle of an act. His engagement at Altenburg followed immediately upon the unusual privilege Mr. Petri enjoyed of making his very first operatic appearance upon the most artistic stage in Germany—that of Dresden, where he also sang *Luna*, being the first baritone within memory of the oldest musicians of that city to sing the rôle entirely in the original key. Indeed, the ringing high G which Mr. Petri produces so impressed Conductor von Schuch that he rewrote the cadenza at the end of the famous aria in the second act to bring in another high G, and this cadenza Mr. Petri retained for his performance at Altenburg. He considers it his own, and proudly so, as Herr von Schuch is one of the biggest men among Germany's musicians to-day. He, as well as Richard Strauss and Arthur Nikisch, has predicted a great future for Paul Petri.

Mr. Petri's professional career has been but a short one, though he has been under training vocally and musically and singing semi-professionally for a number of years. Three years ago, while studying and singing in London, he received the greatest encouragement to take up a career as opera singer or *lieder* specialist. He decided to go to Germany to take up the former, with *lieder* singing as a side issue for some years at least. After nearly a year spent in Paris, where Jean de Reszke predicted a great career for him as a tenor (which proposition frightened him away), in Frankfurt, Dresden and Berlin, studying rôles and singing in concerts, Mr. Petri obtained his contract at Altenburg, and, with his gifted wife, has now returned to spend a busy Summer in the States. They will probably make a short Summer tour together, as Mrs. Petri acts as her husband's accompanist in *lieder* programs, as well as his "co-repétiteur" for his rôles. Mrs.



PAUL PETRI

American Baritone, Who Will Sing at  
the Court Opera in Altenburg  
Next Fall

Petri has during nearly three years' absence kept up a sort of tuition by mail with some of her advanced pupils, and expects to take up her class again for the Summer. In Berlin she did considerable coaching on song interpretation, as well as piano teaching.

Mr. Petri's Altenburg contract leaves him considerable freedom for concert work, and his first engagement for next season is for a recital of songs by Rudolph Zwintscher, with the composer at the piano, in Dresden, in October. The work planned to be given is a remarkable cycle called "Italy," taking a whole evening for performance, words and music written by the celebrated pianist who was once identified with New York musical life.

Mr. and Mrs. Petri are teaching at their studios at No. 879 Broad and No. 266 Parker streets, Newark, N. J., and are contemplating taking a few pupils abroad with them in the Fall.

## FANNING SINGS NEW SONGS

Compositions by Marshall Kernochan  
Heard at MacDowell Club

Cecil Fanning, baritone, with H. B. Turpin, accompanist, did an excellent service to the art of music in this country when, on Tuesday evening, April 12, he gave a recital of songs by Marshall Kernochan, before the MacDowell Club. Though Mr. Fanning had sung in one concert on that evening, and though his engagements have occupied almost every evening, he sang the songs, many of them still in manuscript, from memory. The fact that the songs were written for tenor, contralto and baritone did not seem to bother Mr. Fanning, for he gave them in the original keys. The many repetitions demanded were due both to his efforts and the remarkable qualities of the compositions. The program contained the following:

"Out of the Rolling Ocean," Walt Whitman; "Wanting Is—What?" "At the Window," "Give a Rouse," "You'll Love Me Yet!" Robert Browning; "Invictus," William E. Henley; "Ylen," Richard Hovey; Folk-song, William E. Henley; Smuggler's Song, Rudyard Kipling.

Mr. Kernochan is a composer of parts, a writer whose art is distinctive, and to a degree original. In certain songs he has "struck thirteen" (to quote Elbert Hubbard), notably in "Give a Rouse," "Invictus," "Song of Ylen," a folksong, and the "Smuggler's Song." As a composer, Mr. Kernochan is at his best when his chorus poem offers a strong rhythmic form and a gripping emotional scheme. In songs like the Walt Whitman number there is a lack of coherence, of grasp, though the musician's music may possibly be as coherent as the writer's poem. There is, too, a tendency to avoid the expected, the obvious in melodic contour, an effort which at times is noticeable and detracts from an otherwise fine sincerity in the settings.

His accompaniments, constructively, are harmonic pictures of the highest significance, and in many instances show higher musical grasp than the melodies which they accompany. They are not necessarily beautiful, but are at all times expressive. Mr. Kernochan is not an apostle of ugliness, he is merely an expounder of emotions as he views them.

That he can write a beautiful melody when he wishes is shown by the "Song of Ylen," and that he appreciates the value of simplicity is shown by his folksong. As a writer of songs, Mr. Kernochan is an interesting personality, and he should go far in his art.

## A 'Cello and Piano Recital in Montgomery

MONTGOMERY, ALA., April 18. — On Wednesday night this city was favored with a most enjoyable concert, when Leo Schulz, 'cellist, and Eugene Bernstein, pianist, gave a joint recital at the Jesse French Piano Company's parlors. Both of these artists were new to the music lovers of the city, but were not long in ingratiating themselves by a performance that was one of the most finished and artistic that the capital city has known in many a day. As a 'cellist Herr Schulz must stand high in the ranks, for not since Pablo Casal's appearance here several years ago has there been a 'cello soloist to equal him. Mr. Bernstein is a thorough artist, both as accompanist and soloist.

J. P. M.

## O. G. T. Sonneck's Report on National Airs

WASHINGTON, D. C., April 25.—It has come to the attention of the Library of Congress that the report on the "Star-Spangled Banner," "Hail, Columbia," "America" and "Yankee Doodle," compiled by O. G. T. Sonneck, Chief of the Division of Music, 1909, has been offered for sale by certain private concerns at \$1.25. This publication can be obtained direct from the Superintendent of Documents, Government Printing Office, Washington, D. C., at 85 cents a copy.

Six brothers out of a family of seven brethren sang in a church choir in England on Good Friday. The seventh, not to be outdone, blew the organ.

CARUSO, THE WIGMAKER  
AND THE PRESS AGENT

Being a Pathetic Tale from Chicago  
which Shows How a Good Deed  
Shines in a Naughty World

CHICAGO, April 20.—Of course, Whiting Allen, press agent of the Metropolitan Opera Company, wouldn't for a moment think of allowing publicity in such a matter, and it just shows how difficult it is to keep the news from the reporters: Not one of them missed it, in spite of the barriers of press-agent reticence. It was such a pretty little human-interest yarn, too, about the poor wigmaker of the Metropolitan company. Of course, it wasn't solely about the poor wigmaker, but then you never could guess who the party of the second part was. What? Caruso!! Well, Well! Imagine thinking of Caruso the very first thing, and nobody saying a word!

Well, Caruso—for it was none other than the well-known tenor of that name—happened to hear the poor wigmaker mention, amid sobs, that when he (the wigmaker) went with the Metropolitan company on its forthcoming unparalleled tour to Paris, he would have to leave his (the wigmaker's) wife behind.

"We are poor, and I cannot afford to take her with me," lamented the wigmaker.

And at the thought of an unprotected married man alone in Paris, Caruso wept, too.

"Here!" said he, while his \$2,000-a-night voice broke and had to be gathered together again later at great publicity and expense.

"Here!" said the great tenor, "take this." And, tearing open his salary envelope, which he had just received, he plucked a \$500 bill from its midst and placed it in the poor wigmaker's hands. "Take this and bring the good wife along with you."

Whereupon the poor wigmaker fell upon the good tenor's neck with tears and blessings, until the good tenor had to call loudly for help.

Otherwise this story, which, press agent or no press agent, is strictly true, might never have been written.

A Russian ballet headed by Elsa Hill is to fill a special engagement at the Berlin Komische Oper next month.

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New York, April 30, 1910

### OPERATIC REBELLION IN CHICAGO

Anent the financial difficulties of the Metropolitan Opera Co. in Chicago, E. A. Clippinger writes a plain letter to the *Chicago Daily Tribune* of April 15. Mr. Clippinger says that the merchant who buys goods at five dollars a yard and sells at a loss of two dollars a yard is usually satisfied with one such experience. But not so the Metropolitan Opera Company. Year after year, he says, it buys opera at five dollars when the real market value is not above three dollars. He writes the following paragraph:

"Considering the present market price of opera, the price the Metropolitan Company pays for its artists is ridiculous. Is it necessary? By no means. The American managers are masters of the situation. They pay the foreign artists two or three times as much as musical Europe will pay them, and then abuse the American public for not paying the bills. In consideration of this the foreign artists will not even do us the honor of singing in our own language. The whole thing is inartistic, unbusiness-like and absurd."

"If it is impossible," says Mr. Clippinger, "to get these artists for less money, let them remain in Europe for a year or two and they will see a great light."

Mr. Clippinger says that there is no paying market in Chicago for five dollar opera in a foreign tongue. Also, that New York's boast of musical interest does not amount to much in the face of a million dollar deficit at the Metropolitan Opera in that city.

Mr. Clippinger's analysis is better than his suggested method of altering the situation. Whatever the rest of the country wants or does not want, fashionable New York society must have its opera. It will not spare singers for a two years' punitive sojourn in Europe. As a recent writer has put it, opera is the one great way in which fashionable society can make a public display of its exclusion of the rest of mankind. Fashionable society needs this opportunity and cannot give it up in the ideal cause of bettering operatic conditions for the rest of the country. At the same time, this factitious condition existing in New York is not to be superimposed upon the country at random. Other cities of the country cannot be compelled to pay for the whims and foibles of New York society. Other cities will strike as Chicago has struck. When the conducting of opera centralizing in New York becomes too absurdly extravagant a business, not only for cities outside of New York but for the metropolis itself, then some change may be looked for.

The conditions are not the same as the supporting of a Boston Symphony Orchestra by a Major Higginson. That has been an ideal enterprise from the start. Opera in New York has been a question of society having certain needs which it can fulfill in that way. As long as the cost to society is not wholly ridiculous, those social interests which support opera will make up the deficit. But even here the worm may turn at last. The curtailment of New Theater and Brooklyn

performances next year is one of the indications. It does not bespeak a musical community to have the fashionables rush up and pay five dollars and more for seats. It is absurd for New York to think that the long tradition and custom developing such a situation in that city is to be immediately assumed and lived up to by Chicago or any other city which has never had any such custom or tradition. The attempt to force opera upon the country under the conditions in which it exists in New York to-day is likely to prove illuminating in a number of ways.

### NEW YORK ORCHESTRAL PROBLEM

A writer signing himself "Y. Z." writes to the editor of the *New York Evening Post* in reference to the editorial "Too Much Music?" which appeared recently in that paper, and in which the editor said that the great number of orchestral concerts in New York had caused "large deficits for the generous guarantors to make up." "Y. Z." wants to know if these guarantors deserve much sympathy, and whether they may not be more generous than wise. He thinks that they pursue a course especially calculated to bring about financial disaster by supporting many rival orchestras when they should combine and create one great orchestra. No other course than the latter, thinks "Y. Z.," deserves success.

Conditions may not be as good as they might be in New York in this respect, but "Y. Z." leaps too far to the other extreme and reckons without the actual forces in the situation. It might reasonably be expected that the New York Symphony and Philharmonic societies would include enough of the music of modern Russia to satisfy the need for its performance in New York. But such has evidently proved not to be the case, for had it been New York would not have witnessed the phenomenon of a Russian leader arising and gaining support for an orchestra for the performance of exclusively Russian works. There is too great a gulf between the foundations of the Philharmonic Society and the New York Symphony Society for these two organizations to come together under anything faintly approximating present conditions, and upon the combination of these two organizations a coalition such as that suggested by "Y. Z." would depend. Each orchestra has had a gradual and powerful growth, and so long as each retains strength neither would be willing to give up its identity. Only in the event of one organization becoming so weak that it could be readily absorbed by the other would such a union come about. The principle involved finds a perfect expression in the cities of St. Paul and Minneapolis, which for the same reasons can never become one city without one or the other first becoming so weak as to be virtually extinct.

As against "Y. Z."s point of view, the element of competition in a city of the size of New York is by no means a bad thing. Orchestral conductors have each their own personality, and their interpretations are not equally pleasing to all. If a city of a population so great as that of New York must necessarily always hear its orchestral music through the medium of one interpreter, the conditions are onerous for that element of the public not in sympathy with the particular leader in charge of such a single organization. In any large population different ideals will be present, and it becomes necessary that each one of these ideals shall find its proper expression. A single orchestra, playing in a way to please only half the people, is neither a desideratum nor a solution. Competition compels effort at improvement, and the organization which eventually grows strongest in the fight will do so by being the most popular, and will, because of what it has struggled through, be of greater value than a single organization which has had everything all its own way. The universal tendency which is beginning to manifest itself, of supplanting competition with co-operation, is one which cannot proceed by the wholesale violation of the existing order of things. It must be a growth. As things are, there is no doubt but that there is room for such growth in New York City.

### DULUTH ARRIVES

The editor of the *Duluth News-Tribune* has made the interesting discovery that Duluth has become musical. He attended a recital by Mischa Elman which actually had an audience. After a careful analysis of the circumstances he came to the conclusion that this audience was not due primarily to Elman's fame, but to the fact that a change had taken place in the nature of the city in respect of its attitude to music.

It is significant that the editor acknowledges a debt of gratitude for this new condition of affairs to the public-spirited men of Minneapolis, who have made possible the visits of the Minneapolis Orchestra to Duluth, these visits having created a large share of the new interest in music in that city.

MUSICAL AMERICA has often pointed out the fact that there is something peculiarly sympathetic to the American people in the symphony orchestra, and that the evolution of symphonic music in America will be a peculiarly active and a great one. The symphony orchestra is big enough to suit Americans. A great many persons in whom a musical appreciation was not implanted at an early age, and who will not appreciate the fine points of the individual artist, will be impressed in one or the other of the many ways in which a great orchestra can impress. If the understanding of symphonic development is not present, there will be the wonderful and varying tone to hold the attention, and the interest which attaches to watching a great orchestra at work; and these things will lead to a truer appreciation as time goes on. Once a symphony orchestra is well grounded, its influence is not confined to its own city, but affects the surrounding territory for a considerable distance, as this Duluth incident serves to show.

MUSICAL AMERICA is glad to welcome Duluth on the musical map.

## PERSONALITIES



### An Accompanist for Celebrities

This snapshot represents André Benoist, the young pianist who for a number of seasons has come prominently before the musical public as the accompanist for Mme. Nordica, Schumann-Heink, Mischa Elman, Fritz Kreisler, Jean Gerardy and other celebrities. Comparatively few pianists are qualified successfully to fill the exacting rôle of accompanist, and Mr. Benoist's high achievements in this field are due largely to his close study of song and operatic literature. The above photograph was taken on the way from Havana, where he recently accompanied Mme. Nordica on a tour.

**Steinway**—Charles H. Steinway, president of Steinway & Sons, is an accomplished pianist and a composer of more than local note. Among his compositions, a number of which are published, are several interesting salon pieces.

**Parker**—Horatio Parker, the composer, is a rapid worker. He composed one of his most successful trios for strings and piano with extreme rapidity while convalescing from illness and sitting up in bed.

**Sapellakopf**—The Russian pianist Sapellakopf, who may tour America next season, providing negotiations now pending are brought to a successful conclusion, is described as tall, virile and vigorous, with a leonine countenance and a Titian hirsute equipment.

**Reichmann**—George Reichmann, one of the members of the firm of Sohmer & Co., has one of the finest libraries of musical manuscripts in the country. He has devoted many years to the collection of original scores by a number of the world's greatest composers.

**D'Alvarez**—Marguerita D'Alvarez, contralto of the Manhattan Opera House, intends to devote her life to the cause of music in her native Peru. After her completion of her four years' contract with Oscar Hammerstein she will establish in Lima a conservatory to encourage the proper study of musical expression. Mme. D'Alvarez's family is one of the most distinguished in Peru, President Leguia being her cousin.

**Tiffany**—J. Burr Tiffany is the director of music of the Taft administration. He is entrusted with the selection of the artists and co-operates with them in the arranging of the programs which are given at the Friday evening musicales at the White House.

**Von Niessen-Stone**—It was not generally known by the friends of Mme. Matja von Niessen-Stone, the popular contralto of the Metropolitan Opera House, that she recently made a hurried trip to Europe, where she sang for the directors of various opera houses, appearing before Otto Lohse in Cologne and Leo Blech and Herr Gregor in Berlin. Although she received several attractive offers, including the Metropolitan in New York, it is likely that Mme. von Niessen-Stone will devote her next season entirely to concert work.



## YOUNG VIOLINIST MAKES DEBUT IN NEW YORK

Henrietta Bach Reveals Admirable Attainments at Recital Marking Her Entrance to Professional Life

Henrietta Bach, violinist, effected a highly successful debut in Mendelssohn Hall on Wednesday evening of last week before a very large and friendly audience. The young lady was fairly overwhelmed with applause at the close of every number on the program, and received flowers in profusion. While her work will have to undergo certain improvements before she succeeds in establishing herself in the New York concert world, she must be credited with a number of highly commendable qualities even at this early stage of her career. She played Vieuxtemps's F Sharp Minor Concerto, four short Bach numbers, and two pieces by Goldmark and Guireau, respectively, revealing considerable technical proficiency of bow and fingers, a tone of large size and generally pure quality, and accurate intonation. She delivered the cadenza in the Vieuxtemps work with genuine brilliancy and with much ease.

It is rather in the matter of temperament and emotional warmth that Miss Bach's shortcomings lie, and it is sincerely to be hoped that she will eventually acquire these qualities, without which artistic greatness is unattainable.

Assisting Miss Bach was Sidney Biden, whose baritone is always a delight to hear, even when he sings such uninteresting things as the three Brahms songs, which



HENRIETTA BACH

for some inexplicable reason constituted his offerings. He was very heartily applauded.

## THE FASCINATING LISZT

Literary Ladies of His Day Were All at His Feet

Though not of a specially passionate temperament, Liszt exercised an irresistible fascination over the enthusiastic literary ladies of his day, says a writer in the London Times. They were all at his feet, and, as he seems always to have had an eye to the main chance, he chose from time to time some lady of high rank as well as mental ability to unite her life with his. The Comtesse d'Agoult ("Daniel Stern") and Princess Carolyne Sayn-Wittgenstein were successively the arbiters of his destiny, and Dr. Kapp recounts a good many other episodes more transient and less important. There was a singer of great eminence (we are not told who she was) who made her way into his presence in male attire, hopeless of attracting him by other means; another threatened to murder him, and, altogether, his experience read like a rather crude melodrama.

It is curious that when he was only sixteen his dying father warned him that women would upset and dominate his life. As Dr. Kapp says, "He was neither made to do without a woman nor to remain faithful to one alone."

## A Worthy Substitute

Baroness Cederstrom, better known as Mme. Patti, tells an amusing incident that happened to her on one occasion in an isolated village in the north side of Yorkshire. A concert was gotten up in aid of the village institution and the baroness duly took tickets and went. But not half the performers turned up, and Mme. Patti—incognito—seeing the difficulty of the chairman, offered to oblige them with a song. After she had rendered three of her most popular ballads in her own perfect way the chairman thanked her. "Well, ma'am," he said, "you've done uncommon well, and, although 'Arry Ock, the juggler, who thinks nowt of takin' 'old of 'ot pokers and a-swallowin' needles, couldn't turn up, yet you've pleased us very considerable, mum."—*Washington Post*.

## BISPHAM AND ENUNCIATION

Baritone Places Great Stress Upon This Phase of His Art

"If one were required to name the thing most decidedly emphasized by David Bispham's method," writes an admirer, "the reply could hardly fail to include his enunciation. Mr. Bispham preaches and practices the singing of songs in the English language, but in the case of the average singer it makes little difference, so far as the audience's ability to understand is concerned, whether the texts be in our native tongue or in Choctaw or Hindustanee. Mr. Bispham and a very few others force the fact on our attention that a clear enunciation of the text is not incompatible with a correct and pleasing use of the vocal organ."

Mr. Bispham has already laid his plans for an extended tour next season. His concert engagements this season will extend well into the Summer, and at their conclusion he will begin work on the operatic rôle he has been engaged to sing in Cincinnati next Autumn, when Pietro Floridia's opera is to be given an elaborate production.

## Peabody Conservatory Concert Company Organized

BALTIMORE, April 25.—The concert department of the Peabody Conservatory has organized a company to represent the conservatory in the concert field. This is done as a part of the musical extension work of the institute, and recitals will be given in cities in neighboring States. The Spring tour is now being arranged. The company will consist of Mrs. Mabel Garrison Siemonn, soprano; Rosine Morris, pianist, and Harry Sokolove, violinist. Many requests for recitals have come from colleges, music clubs and other organizations. The concerts are in charge of Frederick R. Huber. W. J. R.

## Mme. Hissem de Moss in Augusta, Ga.

The honors of the Augusta, Ga., Music Festival appear to have gone largely to Mme. Mary Hissem de Moss. More cor-

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dial praise has seldom been accorded an artist. "Of Mme. de Moss's art," said the *Augusta Chronicle*, "we venture to say on the occasion of her appearance here last December that 'as an artist of high order a eulogy might exhaust all the convenient and conventional adjectives and yet prove inadequate.' We have nothing to take back; there is much that might be added."

## Mottl Agree to Separation

BERLIN, April 20.—Felix Mottl, the Bavarian Kapellmeister, and his wife, have adjusted their matrimonial difficulties by an agreement to a legal separation. Herr Mottl's recent threat to sue for divorce on the ground of his wife's alleged extravagances was met by a countersuit, in which he was accused of misconduct. To prevent public unpleasantness the divorce proceedings were dropped and the compromise effected. The Kapellmeister obtains his freedom for substantial considerations paid to Frau Mottl.

## Brooklyn Philharmonic Trio Closes Successful Season

The last in a series of six chamber music concerts by the Philharmonic Trio of Brooklyn was given April 16 in the lecture hall of the Brooklyn Academy. The Brahms Trio in C Major was well played. The Second Trio in E Minor, by the Danish composer, Louis Glass, also well played,

is unfamiliar but deserving of praise for originality, clearness and strength, with a highly emotional tendency. Mme. Theresa Rihm sang a group of songs by American and German composers with good taste and feeling. She was well received. The success of these concerts has led the institute to arrange a series of chamber concerts to be given in the lecture hall of the Academy every Saturday evening in the season of 1910-11.

## Manuscript Society's Meeting

The fourth private meeting of the Manuscript Society was held on April 19 at the National Arts Club, New York. The composers represented were William J. Kraft, of New York; Clarence Massena, of New York; Amy Titus Worthington, of Buffalo, and Edwin Grasse, of New York. Piano pieces, a violin sonata and vocal selections made up the program. Among the soloists were Jeanne de Courcy, soprano, and Emma Banks, the pianist, whose playing was characterized by great brilliancy and refinement.

## Club Studies Russian Composers

PROVIDENCE, R. I., April 25.—At the regular meeting of the Schubert Club of Providence, R. I., in the Lederer Building, Rubinstein and Tchaikowsky were the Russian composers discussed. Ella Wood took up the life of the former, and Helen Ames dealt with the latter.

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## A CHICAGO SATIRIST ON PROBLEMS OF GRAND OPERA

"For several months," said Dr. Criticus Flub-Dubbe to the Program Study Class, "we have listened to the roaring of a typhoon in a teapot. There has been much ado about grand opera, and the poorest opinion has been aired with the weightiest. 'Down with Italian Opera!' cry adorers of the Ring. 'Perish Wagner!' cry the lovers of Verdi. 'Give us more modern stuff!' demands Dr. Gunn. 'Give us anything, so long as it is opera!' says Dr. Hackett, smiling beatifically. While Dr. Neumann waves a banner with the strange device, 'Give the people what they want!'"

"As if one knew," said Miss Sara Band. "Precisely," said Dr. Dubbe. "I doubt whether any two of you ladies, who represent the public, are agreed as to what you want operatically."

"Me for the 'Meistersinger,' said Miss Gay Votte.

"I should love to hear 'Pelleas and Melisande,'" said Poeta.

"I perfectly adore 'Aida,'" said Mrs. Givu A. Payne.

"And there you are," said the Doctor. "So the simple problem for an impresario is to guess which of you predominates on a given evening. As easy, you perceive, as rolling off a prairie."

"Should not opera be educational?" asked Mrs. Fuller-Prunes.

"In its feeble way, yes," replied Dr.

Dubbe. "But if it is to be educational it should be paid for by the State, or by a Rockefeller, which is the next thing to a State. No reasoning creature expects a private enterprise to be conducted on an educational and losing basis. If the State supported opera we should have a right to demand that 'Trovatore' be canned; but as it is offered for sale the same as cheese, one might as well write a letter to the papers complaining of Mr. Neumeister as a composer."

"Mr. Hammerstein gives modern opera," said Mrs. Evingston.

"Mr. Hammerstein," responded Dr. Dubbe, "is neither an educator nor a business man; he is a sport. He holds operatic races, and backs 'Pelléas,' or 'Salomé,' or Mary Garden as he would back a filly in a sweepstakes. Sometimes his filly wins."

"Where does he get his money?" asked Mrs. Rogers-Parke.

"He draws royalties of a million, more or less, from the sale of a device that pares parsnips without injuring the skins," said Dr. Dubbe; "and he has other inventions. Conried, you know, made his fortune by renting chairs on ocean steamships. Nobody, except the singer, makes any money out of opera."

"Has Dr. Neumann invented anything?" asked Mrs. Evingston.

"He is now at work," said Dr. Dubbe, "on a pink pill for captious critics, from which he expects excellent results."—Chicago Tribune.

## ITALY UNGENEROUS IN SALARIES TO SINGERS

Educational Facilities Best There, and Financial Rewards Least, Says Philadelphia Tenor

PHILADELPHIA, April 25.—Charles W. Tamme, the widely known tenor, has just returned to his home in this city after an absence of two years in Italy, which have been devoted to the study of grand opera. When Mr. Tamme went abroad he had expected to spend most of his time in Milan, but upon his arrival there he did not find conditions as he had anticipated, so he traveled to Naples and placed himself in the hands of Carlo Sebastiani. He is enthusiastic over this teacher's ability, and under his direction has acquired a repertoire of fourteen operas, as follows: "La Bohème," "Andrea Chenier," "Madama Butterfly," "Loreley," "Fedora," "Cavalleria," "Pagliacci," "La Gioconda," "Norma," "Carmen," "Aida," "Traviata," "Rigoletto" and "Trovatore."

Referring recently to his experiences abroad, Mr. Tamme said he had heard comparatively few genuine artists in Italy. Although he is willing to admit that the educational facilities there are probably the best in Europe, still the finished artist usually shakes the dust of Italy from his feet and hies to the continent, where the financial returns are more worth trying for.

"There is no money in Italy for the singer," said Mr. Tamme, "and while there is a surfeit of grand opera it is not of the highest standard. The performances of the Philadelphia Operatic Society are vastly superior to many that I attended in Milan, Naples and other Italian cities."

"One thing that impressed me unpleasantly," continued the tenor, "was the system of offering artists their start. Almost any American singer can secure an engagement in Italy if he pays the price. There is a concern in Naples known as the International Agency which made me this offer: For 250 francs I was to choose the place for my debut, one performance only. For 400 francs I could make two appearances. After that I was to sing a month, three operas a week, for no pay. I might get thirty or forty francs a month after that, providing I was lucky. For a contract of five years I would have to pay fifteen per cent. of my salary while I remained in Italy, twenty per cent. on the Continent, and 25 per cent. if I sang in America. In addition to this the critics, the claque, the prompters and the stage hands would expect to be remembered."

"There is one coach and conductor in Italy who should be brought to this country by one of the big opera companies. He is Signor Bettinelli, of Milan, who knows one hundred and eighty-five operas from

memory. He is really a musical marvel, and I am surprised that he has not been 'discovered' before by some of our enterprising American impresarios."

Mr. Tamme has not decided whether to return to Italy. He has been promised a profitable engagement by Bettinelli, and is expected to go back in August. He says, however, that he would prefer to remain here, and it is possible that he may be heard with one of the big companies next season.

J. S. M.

## AMERICAN COMPOSERS STUDIED

Minneapolis Club Listens to Discussion of Their Work

MINNEAPOLIS, April 25.—The Thursday Musical devoted its last fortnightly meeting to American composers and American music, Mrs. W. O. Fryberger giving a lecture on "American Composers" and the members of the club giving musical illustrations. Four of the composers represented on the program were Minnesota musicians, including Arthur Farwell, formerly of St. Paul; Harriet Ware, William Warvell Nelson, and James Bliss.

The other composers represented were Arthur Foote, George W. Chadwick, Dudley Buck, J. G. D. Parker, Horatio Parker, William Mason, B. J. Lang, William Sherwood, Ethelbert Nevin, Gilchrist and Edward MacDowell.

Mrs. Fryberger gave a brief history of American music and a critical analysis of the position American composers and their music have obtained in the musical world at the present time.

The pianoforte compositions were played by James Bliss, a local musician, who possesses unusual technical abilities and artistic and musical feeling. MacDowell, the greatest American composer, was assigned the prominent place on the program, his "Norse Sonata" and Polonaise being given.

Mr. Bliss presented one of his own compositions and one by J. Victor Bergquist, of Minneapolis. Mrs. Eleanor Nesbitt Poehler sang "The Sea" by MacDowell, and "Boat Song," and "Faithful," by Harriet Ware. Mrs. Frederick E. Church was the accompanist.

E. B.

## New Concert Course in Akron, O.

AKRON, O., April 25.—For the benefit of the American Conservatory and College of Music, a course of concerts will be given in the music hall beginning October 6 next and continuing till June 22. If an endowment fund can be raised there is little doubt of the ultimate success of the Conservatory.

Degrees are dear to the heart of the English musician. The University of Edinburgh has now conferred the degree of Doctor of Music *honoris causa* on Frederic H. Cowen.



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Since Then Anton Embs Has Been  
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to Music

NEW ALBANY, IND., April 25.—It is an unusual achievement for a young man, who is but little past the first score of life's span of years, to have accomplished so much musically as has Anton Embs, of New Albany. He is an example of what may be done with a musical gift by an earnest endeavor toward the highest artistic goals. Possessed of personal magnetism, unlimited energy, the zeal of youth and musical enthusiasm of an optimistic character, he imparts to those with whom he comes in contact a desire to emulate his example and give their best efforts to the cause of music, whatever the cost may be in dollars or personal effort.

Mr. Embs is a native of the musical town in which his talents are so well used, and came of sensible parents, who, realizing his artistic inclinations, gave him every assistance toward their best development. He made his musical debut at the age of four years, and has been before the public of the Falls Cities and the educational and musical centers of the Middle West from that time until the present. He studied piano, pipe-organ, voice, violin and theory with the best teachers in his home town, Louisville, and in Chicago, and attended for three years the Western sessions of the American Institute of Normal Methods at Northwestern University, Chicago.

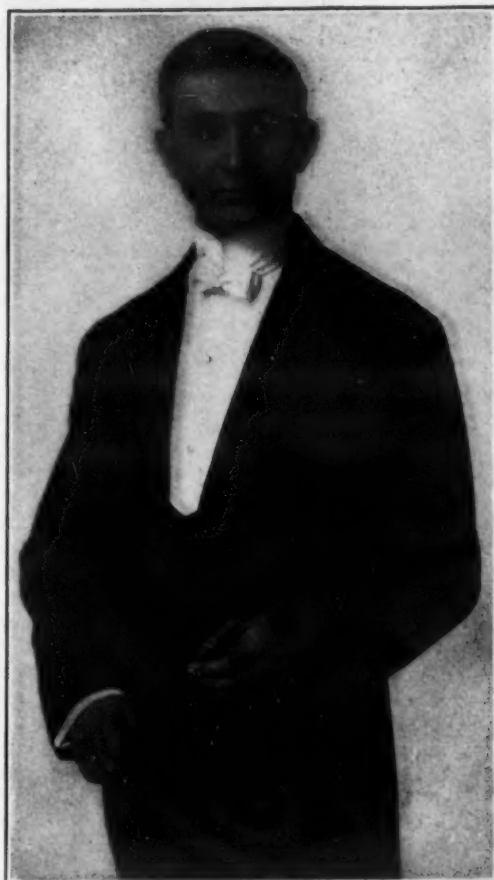
In 1906 Mr. Embs entered the public schools service as supervisor of music, being, if data is not at fault, the youngest musical principal in the State of Indiana. He at once established music in the High School on an accredited basis, forming a choral club of 125 picked voices and an orchestra of thirty instrumentalists that rank with the best of such organizations in this State.

In addition to the organization and direction of these bodies and the regular work of the high school music department, Mr. Embs will next year organize a class for the critical study of the best music, using such local artists as he may be able to command to illustrate this important part of his work.

In recognition of his peculiar ability to get at the heart of this branch of music, he was last year invited to read a paper before the music section of the Indiana Teachers' Association at Indianapolis on "The Use of Music in Schools and in the Social and Religious Life." This paper was very highly commended by the association and by the visiting artists present as throwing new and valuable light upon this question.

While yet in his 'teens, Mr. Embs assumed charge of the organ and the directorship of the choir of the Evangelical Church of New Albany, where the music was always an important feature of the service, and during his eight years' connection with this church only the best modern and classical church music was used, standard oratorios being frequently sung as special services. In February of the present year he resigned this charge to take the choir and organ of Trinity Methodist Church, as offering him a greater field for his musical activities along this line.

For six years Mr. Embs played the vio-



ANTON EMBS

Supervisor of Music in Schools of New Albany, Ind., Who Is an Authority on Many Branches of Musical Work

lin with the Louisville Philharmonic Orchestra, under the direction of Karl Schmidt, and for one year was director of the New Albany Männerchor Society, but was forced to resign this position because of other duties.

One of Mr. Embs's greatest local achievements was the organization of the Haydn Male Chorus, made up of five quartets. This club of solo voices is frequently declared by those who know to be one of the best in the country for its size and age. It was organized in 1907 and is not yet three years old, but has made a number of appearances in the Falls Cities that have shown it to be not only an association of singers capable of great things, but a chorus which has been drilled along the most careful and artistic lines.

Mr. Embs declares the Haydn Chorus to be his pet hobby, and any one who has watched an evening's drill of that body has realized that his work is a labor of love. Such a feeling toward its members and his work with them begets a loyalty from the singers that knits together the organization with the strongest ties and makes possible the most enthusiastic work.

Mr. Embs has a large class in pipe-organ, piano and theory that he is obliged to fit in at such spare hours as are not taken up with his other duties.

Like all persons born with that rare gift, "the singing soul," he longs for an opportunity to give it expression through his favorite medium, but he has not yet had leisure to devote to composition.

Taken all in all, Mr. Embs is doing a work that will mean a broader culture for the community, a deeper insight into the beauties of the best music and a general awakening to the fact that the splendid musical foundations that are being laid in the public schools of to-day mean much for the growth of musical intelligence in the future.

H. P.

### MISS RUGGLES'S MUSICALE

Berrick von Norden, Carolyn Beebe and Edouard Dethier the Artists

The second of Elizabeth Ruggles's series of three musicales was given at No. 17 West Tenth street, New York, on the evening of April 20. The artists were Berrick von Norden, tenor; Carolyn Beebe, piano, and Edouard Dethier, violin. The following program was given:

Monsigny, "Adieu, chere Louise"; Franz, "Stille Sicherheit"; Kaun, "Am Heimweg" and "Daheim"; Hermann, "Drei Wand'rer"; Mr. von Norden; Leclair, Sonata in C Minor; Miss Beebe and M. Dethier, "Shall I Wasting in Despair"; Arne, "We All Love a Pretty Girl"; Beaumont, "Goodnight"; Rogers, "Julia's Garden"; Meyer, "Before the Dawn"; Mr. von Norden; Grieg, Sonata in C Minor, Miss Beebe and M. Dethier.

Mr. von Norden is a singer of very unusual qualities, and in his singing on Wednesday evening showed a mastery over widely diverse styles. His interpretations are full of life, and, while giving an exquisite interpretation of lyrical passages, he rises to every dramatic opportunity like a trout to a fly. He sings with an ease and geniality deceptive at first to the listener, which results in producing all the greater impressions in big and impassioned moments. His singing was enthusiastically received. His accompaniments were artistically played by Miss Ruggles.

Miss Beebe and M. Dethier gave a finished reading of the interesting and beautiful Leclair Sonata, which had been heard at their hands earlier in the season. M. Dethier's tone, verve and intelligence were much enjoyed in the Grieg C Minor Sonata, as were also the sympathy and style of Miss Beebe's performance of the piano part.

The recital was on a high plane throughout, and its many excellent offerings were not lost upon the audience, which was appreciative and enthusiastic.

A. F.

### No Organ-Playing on Wash Day

The connection between a cathedral organ and washing day appears very remote, but Bangor has provided one, says the London Graphic. Recently the Corporation diverted the supply of water which works the engine of the blowing apparatus at the cathedral, and now the pressure is so light that, particularly on Mondays, when the washerwomen are busy, the engine declines to work, and consequently the organ cannot be played. The cathedral authorities have complained to the Corporation.

## METROPOLITAN PLAYS TO BIG MILWAUKEE CROWDS

"Aida," with Caruso, Brings an Audience of Eight Thousand—Fine Performance of "Lohengrin"

MILWAUKEE, April 25.—The Metropolitan Grand Opera Company opened its engagement at the Auditorium last Monday, April 18, with Caruso and Mmes. Destinn and Homer in Verdi's "Aida." The mammoth hall was completely filled with a brilliant audience, numbering more than 8,000. "Aida" is one of the most familiar operas in Milwaukee, having been presented by nearly all the opera companies that have played in the city, but it has never before had a presentation here that could ever be compared with that of Monday.

The interest in the "Aida" performance was centered chiefly in the title rôle, sung by Mme. Destinn, notwithstanding the fact that such a famous star as Caruso sang *Rhadames*. After the diva's voice had rung out in the *Aida* and *Amneris* duet the audience burst forth in applause such as seldom, if ever before, has been heard in Milwaukee. Mme. Homer, the American contralto, who appeared here for the first time as *Amneris*, revealed herself as an artist of rare accomplishments, vocally, dramatically and personally.

Messrs. Campanari, Rossi and Adamo Didur were other extremely valuable members of the cast. The chorus, staging and ballet were superior to anything else that has been seen west of New York.

The presentation of "Lohengrin" on the second evening of the engagement did not receive the attention that was given to "Aida," but the audience was large. Alfred Hertz, director, was given a most cordial reception, and his work was of the highest possible order, his virile, sympathetic style of reading always prominent.

Olive Fremstad, in the rôle of *Elsa*, captivated the audience with the wonderful power of her voice and her charming personality and dramatic power. Herman Jadower was excellent as *Lohengrin*, but his voice was not equal to the task of filling the large hall. Florence Wickham proved herself the possessor of a fine, large voice, but her impersonation of the part of *Ortut* fell short dramatically.

Clarence Whitehill, a splendid basso, in the rôle of *Frederic of Telramund*, gave an admirable impersonation, and *Henry of Germany* was sung by Allen Hinckley in a manner most impressive. The portrayal of the *Herald* by Herbert Witherspoon was manly and distinguished, and as opulent in vocal tone and volume as was to be expected of this eminent basso.

M. N. S.

### Similar Name Led to Death Rumor

LONDON, April 20.—It was a similarity in names that led to the rumor of the death of J. J. Bazelli, husband of Mme. Tetrassini, the opera singer, on board the *Mauretania* during the steamer's last Eastern trip. The man who died was John Brazell. Signor Bazelli is in the best of health.

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## TWO PHILA. CHORUSES IN CONCERTS

Elgar's "King Olaf" and Horatio W. Parker's "Hora Novissima"  
the Principal Works—Activities of Local Musicians

PHILADELPHIA, April 25.—Two musical events which perhaps attracted the greatest attention and audiences in this city last week were the concerts by the People's Choral Union of Philadelphia and by the Strawbridge & Clothier Chorus. Both organizations comprise in their large memberships well-trained voices, which, under able leadership, are able to undertake some of the most difficult musical works.

The Strawbridge & Clothier Chorus, one of the best of its kind probably in the country, gave an admirable production of "King Olaf," a dramatic cantata by Sir Edward Elgar, at the Academy of Music. It was the initial performance of the selection here. Under the direction of Herbert J. Tily the chorus, which had been excellently rehearsed for the work, attacked the difficult features with the same apparent ease as the comparatively few easy passages. The music is exacting and requires the utmost precision and nicety of treatment to secure an effect such as will please a critical audience. Mr. Tily's singers, the great majority of the several thousand who had the pleasure of hearing them agree, added another success to their long list. The soloists were Florence Hinkle, one of the most popular and talented sopranos here; Frank Ormsby, a lyric tenor with a well-trained voice, and Albert G. Janpolski, one of the best concert baritones heard here for some time. They sang their parts in an artistic manner. Miss Hinkle and Mr. Tily were the recipients of bouquets of carnations and roses during an evening of song that none regretted having patronized. Sixty members of the Philadelphia

Orchestra played the instrumental portion. "Hora Novissima" was the performance by the Choral Union at the Baptist Temple. This association of singers, under the direction of Selden Miller, gave their first public concert a few months ago, when they sang Haydn's "Creation" at the Academy of Music, and scored one of the "big hits" of the season. Last week's interpretation of Dr. Horatio W. Parker's beautiful cantata was masterful in every sense, the ensembles being carried evenly and with no apparent trouble, the audience that filled the church being well repaid for its interest. It was the first time that the work had been heard here in its entirety. The Latin poem of the monk, Bernard of Cluny, is admirably adapted for the musical setting by Dr. Parker. The eleven numbers include solos for soprano, contralto, tenor and bass, a quartet for the same voices, an unaccompanied chorus in the old style, a capital fugue, a double chorus and four accompanied choruses. Marie Zimmerman sang the soprano solos artistically; Susanna E. Dercum's rich alto was inspiring; Henry Gurney interpreted the difficult tenor parts effectively, and Horatio Connell, bass, was sympathetic throughout, his resonant voice being at its best. The singers were accompanied by Russell King Miller, organist, and an orchestra of forty-five.

At Witherspoon Hall, on Friday and Saturday evenings, the Duncans gave what they styled "The Authentic Elektra of Sophokles," complete in its original, with its correct costuming, rhythmic, dramatic expression, ancient Hellenic music and chorus dances. A goodly audience attended, more out of curiosity than for any other reason, and enjoyed the evening.

S. E. E.

### LAST BUSH TEMPLE CONCERT

Martin Ballman Directs Orchestra Composed Largely of Students

CHICAGO, April 25.—The last of the series of Thursday concerts projected by the Bush Temple Conservatory at the Bush Temple, was given by Martin Ballman, who has charge of the instrumental department in that educational institution, and proved to be one of the most successful in the history of the school. The leading numbers of the program were supplied by a forty-five piece orchestra, forty-one of the instrumentalists being students in the Conservatory. The program opened with the Overture to "Fingal's Cave," and was followed by Andante of Haydn's Sixth Symphony, both classics being read with commendable clearness and cleverness. The Bridal Song from Goldmark's "Rural Wedding," the Finale of the first act of "Lohengrin" were other melodious features, and Schubert's "Marche Militaire," transcribed for the Orchestra, furnished a brilliant Finale for the afternoon, reflecting credit upon all concerned. Edgar A. Nelson presided at the organ and gave several solos with his usual finesse and color. Mr. Nelson is not only an admirable accompanist, but an organist and pianist of quality and invariably gives a fine account of himself in public appearances.

C. E. N.

### Buffalo Chamber Music Series Brought to Close

BUFFALO, April 23.—The series of Saturday afternoon musicales, in which the programs have been given mainly by Mme. Blaauw, pianist, the Ball-Gould Quartet and pupils of Miss Cronyn, was brought to a close last Saturday by a musicale at Mount Saint Joseph's Academy. The program was devoted entirely to Brahms and Schumann, a trio in F major by the latter composer, and a quartet in G minor by the former being the instrumental offerings, which were full of charm and beauty, both in their substance and in the manner of their performance. Marie Rose, of Niagara Falls, who possesses a contralto voice of excellent quality, sang three Brahms songs, sympathetically accompanied by Mme. Blaauw. An interested listener in the audience was Dr. Ludwig Wüllner.

M. M. H.

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The various courses include theory and practice of teaching school music, supervision of school music, sight-singing, tone-thinking, analysis of musical sound, music for grade teachers, musical art and literature, voice culture, piano, violin, choir training and choral conducting, organ, musical history, harmony, counterpoint, orchestration and composition.

### Iowa Musical Criticism

He played "Nearer, My God, to Thee," and gave the four parts. It was certainly sublime. We do not usually rant over fiddling, but Smelser is there with the goods. He is also a whistler of note, and whistles better than the average whistler who makes it his or her exclusive business. He doesn't look very pretty when he sticks his fingers into his mouth to whistle, but he gets the notes. The crowd could hardly get enough of him. And Miss Bertha Snider—say, the last two pieces, "Marche Mignonne" and "Rondo C Minor," were as sweet as anything we ever heard. We have heard several good piano players, but she was as pleasing as any. And it was splendid to see her come on and get off the stage, she is so graceful and self-possessed and yet wholly modest and sweet. Ordinarily we do not like piano solos, but we started the encore to bring her back the last time, and we are proud of it. Miss Bertha Snider is all hunkidori.—Washington (Ia.) Democrat.

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## SPARTANBURG MUSIC FESTIVAL A SUCCESS

Arthur L. Manchester's Programs and Work of Soloists Reach a High Standard

SPARTANBURG, S. C., April 23.—Music lovers of this section enjoyed a long-to-be-remembered treat on April 13 and 14, when the New York Symphony Orchestra, under the leadership of Walter Damrosch, and a number of distinguished concert artists co-operated with the great Spartanburg chorus in the sixteenth annual South Atlantic States Music Festival, of which Arthur L. Manchester is director. Brilliant as have been these affairs during past seasons, this one surpassed them all, as not only the audiences, but each one of the visiting soloists agreed. For two days the big auditorium of Converse College was crowded to its very capacity, and enthusiasm was always at the boiling point. Inspired by this show of hearty appreciation, the performers gave of their very best, and, though the choral works presented were of extreme complexity, there was never even as much as the slightest hitch in the proceedings.

The first evening of the festival was occupied with the presentation in concert form of Tchaikowsky's best opera, "Eugen Onegin." No opera has ever been successfully transplanted to the concert stage unless the excellence of the performers was so great as to obliterate to a very great extent the incongruity inevitably resulting from the process. The acclaim with which "Eugen Onegin" was received in this instance spoke loudly, therefore, for the brilliant qualities of the participants one and all. The cast was indeed one to conjure with. Sara Anderson, soprano, assumed the rôle of the heroine, Tatyana. Florence Mulford was splendid in the part of Mme. Lerin, and Nevada Van der Veer covered herself with glory in the comparatively small rôle of Olga. The male contingent included names equally prominent. The hero, Eugen Onegin, was intrusted to Marcus Kellerman, who sang with a glorious plenitude of voice and with an intensity of dramatic expression that one associates only with the very greatest operatic artists. Reed Miller sang the small part of Triquet, and thoroughly charmed all his hearers by his rendering of the delicious little French couplets in the second act. Horatio Connell, who was also at his best, delivered himself of the music of Prince Gremin with dignity and artistic finish. His solo, "All Men Should Once with Love Grow Tender," was one of the climaxes of the evening.

The work of the chorus was a delight forever. In the beauty and solidity of tone, delicacy of shading, perfection of phrasing and supreme ease and flexibility in the management of the intricacies with which Tchaikowsky's score abounds they set themselves a standard that they will find it hard to surpass in the future. The wonderful waltz in the ballroom scene was sung with stunning virtuosity, and brought forth round upon round of applause. Equally fine were the peasants' ensembles in the first act.

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## PRINCIPAL SOLOISTS AT SPARTANBURG FESTIVAL



Horatio Connell



Nevada Van der Veer



Reed Miller



Florence Mulford

(Copyright Dupont.)



Giovanni Zerola, Tenor, and Mme. Jeanne Gerville-Réache, Contralto. In the Center, Marcus Kellerman, Baritone



(Copyright Mishkin.)

Mr. Damrosch's orchestra was in excellent shape, and contributed its full share toward the immense success of the evening.

The evening of the following day was devoted to oratorio presentations, the works performed being Elgar's "Dream of Gerontius" and Mendelssohn's "Walpurgis Nacht." Reed Miller and Marcus Kellerman were the soloists in both works, and in the latter they enjoyed the assistance of Nevada Van der Veer. The choruses were rendered by the Converse College Choral Society in superb style, and the work of the three singers again delighted an immense audience.

There was a miscellaneous concert in the afternoon, in which the participants were Florence Mulford and Paul Kefer, the cellist of the orchestra. Mme. Mulford, at her best, sang an air from Tchaikowsky's "Jeanne d'Arc," and some songs by Tchaikowsky, Hildach and Bemberg. Mr. Kefer played finely several numbers by Lacombe, Lalo and Massenet. The orchestra, under Mr. Damrosch, gave Chadwick's "Sinfonietta," two movements from a Moszkowski suite, and the "Meistersinger" prelude.

Sara Anderson and George Barrère, the eminent flutist, appeared at the concert given on the afternoon of the 15th, the former contributing an air from Massé's "Paul et Virginie" and another from Massenet's "Le Cid," the latter winning applause with a Minuet and an Arabesque by Debussy. The orchestral offerings were

Berlioz's "Fantastic Symphony," and works by Haydn and Rimsky Korsakoff.

In the evening there were further novel features in the singing of Mme. Gerville-Réache, the great contralto, and Signor Zerola. The French contralto's rich and luscious voice was heard to best advantage in an aria from Gluck's "Orfeo," "Ah! Mon Fils," from "Le Prophète," and in a duet with Signor Zerola, from "Trovatore." She was recalled to the stage again and again at the close of each of these. Signor Zerola's brilliant high notes aroused the same enthusiasm they do everywhere. He sang from Giordano's "Andrea Ceneri," "Tosca" and "Trovatore."

Silver Jubilee as Conductor of Banks' Glee Club

In recognition of the twenty-five years of service of H. R. Humphries, as conductor of the New York Banks' Glee Club, a testimonial has been arranged, to take place in Mendelssohn Hall, May 3. The club will sing and will be assisted by well-known artists.

## BID HIGH TO SIT NEAR TAFT'S BOX

Record-Breaking Prices for Best Seats at Cincinnati Festival Offered at Auction Sale

CINCINNATI, April 25.—The auction sale for the choice of seats and boxes for the Cincinnati May Festival was held this morning in Aeolian Hall, and the highest premium in the history of the festival, \$850.00, was recorded. The desire to secure first choice of the boxes, all of which had been subscribed for far in advance, created the greatest excitement, and not since the famous sale of 1878, when Music Hall was dedicated, has there been such rivalry for first choice. Notwithstanding most inclement weather, the announcement of the coming of President Taft and the presence of many distinguished visitors, as well as the promise of one of the greatest musical feasts the country has ever known, brought out a large number of bidders.

The bidding started in a spirited manner, and the first choice of boxes was secured by Charles P. Taft, who selected box No. 10 for President Taft, this being the second last box from the stage on the south side of Music Hall. The second choice went to Lawrence Maxwell, president of the association, who selected the box next to that to be occupied by President Taft, at a premium of \$400, and the third choice, which, of course, offered the last chance to get a box next to that of the President, brought about very lively bidding between J. G. Schmidlapp and Hon. Julius Fleischmann, the box finally going to Mr. Schmidlapp at the record-breaking price of \$850. Mr. Fleischmann immediately bid for next choice, which he secured at \$500, and also bid in another box for Dr. and Mrs. C. R. Holmes. Remaining boxes were secured by Messrs. M. M. Shoemaker, F. Wiborg, M. E. Ingalls and Mrs. Longworth, the total amount of premium on the twelve boxes being \$3,080, and the entire proceeds from the auction sale for the first day were \$9,216, an amount far in excess of all previous sales. F. E. E.

### Opera Dancer for Thirty Years

Friederike Kierschner, the prima ballerina of the Royal Opera at Berlin, has tendered her resignation after an uninterrupted service of thirty years. She appeared for the last time about two weeks ago in "Die Fledermaus," and to the strains of a Strauss waltz danced her good-bye to a great audience. "Do you think," writes a correspondent to a Paris paper, "that, tired, worn out and broken down by thirty years' dancing before the public, the graceful Friederike will enter an old woman's home or a convent, or possibly become a charge of the Actors' Relief Society? No. She retires from the stage because she is to be married, and hopes to devote the rest of her life to domestic duties."—New York Tribune.



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### NEW MUSICAL PUBLICATIONS

The late Richard Hoffman seems to have accomplished little in the domain of musical composition to insure him a very durable claim to immortality in these troublous days. He was a musician of a type which flourished throughout Europe during the first half of the last century—piano virtuosi who were incidentally addicted to the habit of composing. He may be regarded as one of the rear guard of that dexterous but essentially shallow band whose high priests were Thalberg, Hummel, Kalkbrenner and Pleyel. In addition to this he was an Englishman, and the chief musical god of his youth was Mendelssohn. His artistic sympathies seem to have broadened somewhat later in life, and we find him expressing admiration—reserved and qualified though it be—for the works of Wagner. But the old world flavor never seems to have left him completely, as the reader of his newly published "Musical Recollections of Fifty Years" will quickly notice. Aside from a few piano arrangements of operatic music, his work may fairly be characterized as an unknown quantity to the present generation.

Hoffman was a patriotic Englishman, and he never consented to be known as an American citizen. Every May 24 it was his habit "to celebrate the birthday of Queen Victoria by playing 'God Save the Queen' after breakfast and hanging a small English flag over his mantelpiece," according to his wife, whose essay on her husband's life precedes his own reminiscences in the volume. But he loved his adopted country none the less, and he spent his best years here. Previous to his arrival in America the most interesting event in his artistic life had been his acquaintance with Mendelssohn, whose works he worshipped with unparalleled ardor. His advent in 1847 found the country in a sorry musical condition, and the concerts in which he played fantasies on "Huguenots," "Norma," "Semiramide" and the like were heard by even the most eminent musicians with wonder and delight. A most interesting feature of the "Reminiscences" is the facsimile of the program of his "grand concert" given at the Old Broadway Tabernacle in this city. One of its main attractions was the fact that "Mr. Hoffman would introduce to the American public a new musical instrument, called Wheatstone's Patent Concertina, on which he would perform a 'Fantasia on themes from the opera of 'Norma.'"

Shortly thereafter the pianist was invited by the Philharmonic Society to perform at one of its concerts. He did so, giving the Mendelssohn Piano Concerto in G Minor with great success, apparently. A notice of the event in the New York Express goes to the extent of declaring that "it gave him" (the pianist) "an opportunity of stamping on the minds of some of our most discriminating judges an idea of his genius and talent."

Probably the most notable incident in Hoffman's career in this country was his participation in the concerts of Jenny Lind. Between the songs of the great soprano he was heard in solos or in duos with Julius Benedict, who acted as conductor. Those pages dealing with the work and personality of the Swedish Nightingale are perhaps the most interesting in the entire book. One of her letters to Benedict is quoted in the book in full, and gives a most interesting insight into her character.

Musical conditions in America improved with years, and the Thalbergs and Gottschalks—the latter, by the way, Hoffman's ideal of the "most genuinely original American composer"—gave way to the Rubinstein and the von Bülow. With the latter Hoffman developed an interesting friendship, and earned from him the title of "worship-companion of Bach, Beethoven and Brahms." Bülow, moreover, professed admiration for those works of Hoffman which the latter played for him, and remarked that, though they were trifles, "trifles make perfection, and perfection is no trifle." The friendship of the two musicians ripened steadily, and on his third visit to America, in 1889, Bülow was wont to attend the chamber musicales given at Hoffman's residence, and on certain occasions "would constitute himself an impromptu conductor." Nor was he backward in making adverse criticisms when he deemed them necessary, and, among other things, objected strongly to hearing

\* "Some Musical Recollections of Fifty Years." By Richard Hoffman, with a biographical sketch by his wife. Cloth, 168 pages. New York, Charles Scribner's Sons, 1910.

the first prelude of Bach with Gounod's "Ave Maria" melody, informing his host that he preferred his Bach "unadulterated."

Hoffman could not, of course, remain blind to the influence upon musical thought of Wagner's achievement. While admitting it to be "the work of a Titan that claims the admiration of the world," he ventures to assert that such sublimity is drawn out to excessive length, and, since we are "merely mortals," will weary us "if not withdrawn before nature is exhausted."

Mr. Hoffman was accustomed to spend his summers at Little Boar's Head, which is situated between Cape Ann and the old town of Portsmouth. Among his friends during the earlier days was Harriet Beecher Stowe, upon whom he looked, as he himself puts it, "as one of the Immortals." James G. Blaine was another intimate acquaintance of the Hoffmans in their Summer home, and President Arthur was also a welcome guest. The pianist appears to have given much pleasure by his playing, and in later years it was not at all unusual to see the piazza of his house crowded with admirers, "listening to the music by moonlight."

The book closes with a chapter on "How to Stimulate Thought and Imagination in a Pupil." One of Hoffman's questions for "stimulating thought" was, "Why is it that great composers, in depicting a storm, have invariably chosen the minor key?" Another is, "Why should the chord of the diminished seventh always be used whenever the devil appears upon the scene?" Another, "Have you noticed that Hungarian airs commence on the down beat, or first of the bar, Wagner's later melodies and subjects doing the same?" There are also a number of other questions of this type, which, while they do not appear particularly subtle, seem to have served their purpose with Mr. Hoffman's pupils at least.

Of more than passing interest is the "Artist's Trio Album," for piano, violin and cello, edited and published by Ross Jungnickel, New York. It is especially adapted to the needs of amateurs or those desirous of performing works of a more popular and less complicated nature than the type of composition usually written for this combination of instruments. All of the works in the volume are, of course, transcriptions, and, while each is of excellent musical qualities, there are at least three or four which are immortal masterpieces. The complete list consists of Widor's "Serenade," E. Frank's "Four Bavarian Waltzes," Macbeth's "Intermezzo," Kotschmar's "Serenade," the Bach-Gounod "Ave Maria," Rubinstein's "Kammer-Ostrow," the prelude to the third act of Kistler's "Kunihild," Handel's "Largo," Saint-Saëns's "Danse Macabre," Flegier's "Love Song," Dvůřák's "Slavonic Dance," op. 72, No. 8; Paradis's "Minuet-Pastel," Chaminade's "Pas des Amphores," Ganne's "Reverie" and the "Prize Song" from Wagner's "Meistersinger." The piano, violin and cello parts are published in three separate volumes.

\* Artist's Trio Album, for piano, violin and cello. Edited and published by Ross Jungnickel, New York. Paper. Price, \$2.50 net.

### Editorial Comments on the Music Festival in Spartanburg, S. C.

[From the Spartanburg Herald.]

A glance at the chorus will prove that the bank presidents in Spartanburg sing tenor. And they seem to reach the higher notes with ease.

The best looking girl at the music festival? Well, we know, but we are not going to say.

The real article in the music festival line is to be found right here in Spartanburg.

The is nothing to it—the festival just gets finer every year.

### Process Server Catches Fremstad

MILWAUKEE, April 25.—Olive Fremstad, of the Metropolitan Grand Opera Company, had a subpoena served upon her while in Milwaukee in a suit institute against her by Mrs. Clara Bowen Shepard for an alleged breach of contract last November. A detective served the paper just as Mme. Fremstad was alighting from her carriage at the railroad station to take the train for St. Paul. M. N. S.



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## BEECHAM AS OPERA PURVEYOR TO LONDON

Two Notable Seasons in Prospect—  
Father of the Conductor on Visit to  
This Country

The plan of Thomas Beecham to give grand opera in England at popular prices, inaugurated by that composer and conductor at Covent Garden, has taken such a firm hold upon English music lovers that it is assured of permanency.

Joseph Beecham, father of Thomas Beecham, and himself an amateur musician, is now in this country for the purpose of completing the purchase of a factory in Brooklyn to be run in connection with his establishments abroad. Mr. Beecham, Sr., is naturally enthusiastic about the efforts of his son at Covent Garden and about the future of popular opera in London. Of London's reception of "Elektra" he speaks with particular enthusiasm.

"What at first was merely public curiosity," he said to an interviewer, "soon became actual enjoyment, and the five scheduled performances of this work had to be extended to nine, the additional four being given to meet popular demand. More than two thousand persons were turned away the first night, and the house was sold to the fullest capacity at every one of the nine performances."

"My son had never heard 'Elektra' before the night of its first performance. His interpretation was entirely original. When Strauss conducted, however, there was universal comment upon the close similarity of interpretation between Beecham and the composer, except that Dr. Strauss accentuated certain passages. My son was prevented from producing 'Salomé' by the censor, but he will produce it in the Fall. 'Samson and Delilah' was also censored, but the Queen interceded and that opera was produced."

"While 'Elektra' was the great musical novelty, 'Ivanhoe' was the spectacular success. The staging was so elaborate that the soft music in the storming of the castle scene seemed out of place, and my son will write something more fitting for the martial settings for its next performance."

"The operatic plans for the future are made up to December 31. There will be an opera comique season at Her Majesty's Theater from May 9 to July 30. Here is a list of the operas: Offenbach's 'Tales of Hoffmann,' Massenet's 'Werther,' Humperdinck's 'Hänsel und Gretel,' 'Shamus O'Brien,' by C. V. Stanford; 'Muguette,' by Edmond Milla (first production in England); 'Il Seraglio,' 'Cosi Fan Tutte' and 'Le Nozze Di Figaro,' Mozart; 'Fra Diavolo,' Auber; 'Die Fledermaus,' Johann Strauss; 'Joseph in Egypt,' Mehul."

"The Mozart performances are given to

## IOWA MUSIC STUDENTS IN JAPANESE OPERETTA



Scene from "The Japanese Girl," as Given by the Music Students of the Iowa State College, in Ames, Ia.

AMES, IA., April 23.—A performance of Vincent's operetta, "The Japanese Girl," was given by the Girls' Glee Club of the Ames Conservatory of Music, Iowa State College, recently. The performance was highly successful, and a large audience attended. The accompaniments were furnished by the student orchestra and a piano.

meet suggestions received from many sides that my son should revive some of the Mozart operas.

"The Royal Opera season will begin at Covent Garden October 1 and last until December 31, the intervening twelve Sundays being devoted to orchestral performances. I believe that nowhere has such a varied and interesting repertoire been promised. It is as follows: 'Tiefland,' D'Albert; 'Carmen,' Bizet; 'Koanga,' Delius; 'Faust,' Gounod; 'Hänsel und Gretel,' Humperdinck; 'Le Chemineau,' Leroux; 'Don Quixote,' Massenet; 'Colomba,' McKenzie; 'Magic Flute,' Mozart; 'Le Nozze Di Figaro,' Mozart; 'Il Seraglio,' Mozart; 'Boris Godounow,' Moussorgsky; 'Madama Butterfly,' Puccini; 'La Bohème,' Puccini; 'Henry the Eighth,' Saint-Saëns; 'Salomé,'

On April 15 the club went to Newton, Ia., to repeat the performance for the Methodist Episcopal Church. On June 6, at commencement time, the opera "Martha" will be given in concert form under the direction of Alexander Thompson. The chorus will be recruited among the Conservatory pupils and the glee clubs. The artists will

be Alice Merritt Cochran, soprano, and George Carre, tenor, of New York, and Henry R. Murrison, of Des Moines. Mayme Wood and Robert M. Clarke, of the college, will also sing leading parts, and the orchestra will be from Des Moines. The Men's Glee Club gave its annual Spring concert to-day.

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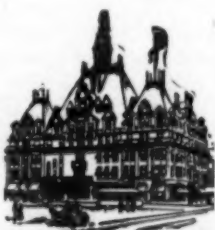
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Strauss; 'Elektra,' Strauss; 'Feuersnot,' Strauss; 'Ivanhoe,' Sullivan; 'Hamlet,' Thomas; 'Pique Dame,' Tschalkowsky; 'Aida,' Verdi; 'Falstaff,' Verdi; 'Otello,' Verdi; 'Tannhäuser,' Wagner; 'Tristan und Isolde,' Wagner; 'Flying Dutchman,' Wagner; 'Die Meistersinger,' Wagner.

The orchestra will consist of from 95 to 115 performers. Dr. Richter has been engaged to conduct the Wagnerian performances.

"You will see that Thomas Beecham has all of his time filled for this year, but he will come to America next year and bring his orchestra. He was ready to come in March, but the Covent Garden season prevented."

## Long Beach, Cal., Philharmonic Society Heard

LONG BEACH, CAL., April 22.—The Philharmonic Society of this city was heard in a concert of elaborate character on April 14. The program included choruses from Weber's "Freischütz" and "Euryanthe," and another from "Cavalleria." The solo numbers were the "Toreador" song from "Carmen," sung excellently by Harry Lott; the tower scene from "Trovatore," sung by Mrs. W. Wiseman and A. L. Parmley, and short songs by Rogers, Newton and Speaks. The work of the chorus calls for high praise, as the organization has now acquired a proficiency in all those details which go to make perfection in singing.

## Schumann-Heink in Wisconsin

MILWAUKEE, April 23.—While on her recent tour through Wisconsin under the management of Mrs. Clara Bowen Shepard, of Milwaukee, Mme. Ernestine Schumann-Heink visited several cities besides Milwaukee. In Sheboygan she was greeted by one of the largest audiences ever assembled in that city. Her program con-

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## FROM "MUSICAL AMERICA" READERS

### Henry F. Gilbert Replies to Mr. Finck's Assertions in Connection with the Grieg Controversy

CAMBRIDGE, MASS., April 23, 1910.

To the Editor of MUSICAL AMERICA:

Great Scott! what a lot of journalistic hot air I have brought down on myself by my modest statement of fact concerning some of Grieg's compositions in MUSICAL AMERICA for April 13. Judging from Mr. Finck's and Mr. Frespey's letters it seems to be a most important part of the technic of modern controversial journalism to carefully pick out something which your opponent did not say, and then to go at him bald-headed, in regular Quixotic windmillistic style. Most artists, musicians, etc., live in such a rarified, emotional and illusory region that all one has to do at times is to throw a handful of facts in among them to get them all red-headed. So here are a few more facts just to keep things merry.

In the first place, Mr. Finck says in his "Song and Song Writers," page 204: alluding to Grieg:

"Among his seventy works there are, besides two volumes of pianoforte arrangements of popular songs, only three (notably op. 30, 35 and 64), in which he incorporated Norwegian melodies; all the others are his own."

This same statement is made in "Grieg and His Music" (page 133). But now look at this. In Mr. Finck's letter of last week he says:

"What would be more ludicrous than to gravely accuse Grieg, as Mr. Gilbert does, of borrowing these tunes? He certainly borrowed them—everything is borrowed in op. 29, 35, 63 and 72, and confessedly so. In other works, also, he occasionally borrowed or suggested a folk-tune."

A comparison of these two statements is somewhat interesting. Although there are some opus numbers in the second statement which do not appear in the first, there are likewise some opus numbers in the first statement which do not appear in the second. It seems as though the strain of acquiring new facts on Mr. Finck's part caused him to forget other facts which he once knew. However, when Mr. Finck made the first statement in his two books it was probably with no intent to deceive. Far be it from me to accuse Mr. Finck of any such motive. Undoubtedly he did not know any better. Later on in his letter Mr. Finck says:

"... the only folk-tunes borrowed by Grieg are those contained in several volumes specially marked as such. All the melodies in his sonatas, in his multitudinous piano pieces and songs, are his own, absolutely."

How about op. 24, 29 and 35, all of which are pianoforte compositions in which Grieg has used folksong themes, and not mere collections of harmonized folksongs and dances, as are op. 17 and op. 72? In fact, on the title page of my copy of op. 35—"Norwegian Dances" (Peters Ed.)—there is nothing to indicate that folk-music themes have been used. Yet the themes of all four of these dances are taken from the folk-music of Norway.

Then, again, Mr. Finck says:

"How queer! I, also, have looked over many hundreds of Norwegian folksongs, and have not been able to find one that Grieg borrowed, except in the volumes of arrangements that I have just referred to, and which he plainly marked as such. If Mr. Loeffler will kindly point out to me a single melody in that volume which Mr. Grieg appropriated for one of his 147 songs, or a hundred or more piano pieces, I shall be extremely obliged to him, and make a note of it in the third edition of my 'Grieg and His Music.'"

One evening last week I attended a concert by the Boston Orchestral Club. I saw Mr. Loeffler at the same concert, so I have an "ear-witness" to what I am about to relate. One of the pieces on the program was Edward Lalo's "Rhapsodie Norvégienne." The trumpets started in and hurled the theme of Grieg's "On the Mountains" at my head, fortissimo. After the concert I went home and looked at my copy of "On the Mountains" (Grieg, op. 19, No. 1, Peters Ed.). Grieg makes no mention either on the title page or elsewhere that he has taken a piece of folk-music for a theme. Grieg's version of the tune is a little different from Lalo's, but it is "sure enough" the same tune. This Rhapsodie Norvégienne by Edward Lalo was performed by the Boston Symphony Orchestra in 1891. The "Notes to the Program" of that concert (presumably written by Mr. Apthorp) comment upon this theme as follows: "It transpires that this is a Scandinavian dance tune which Grieg has used in the first number of his set of pieces 'Aus dem Volksleben.'"

It looks as if the printers could be fairly

sure of getting the job of setting up that footnote for "Grieg and His Music." Let me see; among the three of us—Mr. Finck, Mr. Frespey and myself—folksongs are admitted to have been used in Grieg's op. 17, 24, 29, 30, 35, 63, 64, 66 and 72. Quite a game we've got started. Button! button! who's got the folksong? Who'll find one next? Joking aside, however, I will say that no more sincere lover of Grieg exists than myself, and I certainly do not consider it a point against him that he has made free use of the folk-music of his country. Both Mr. Finck and Mr. Frespey have quite misunderstood my attitude. I have read Mr. Finck's appreciative estimates of Grieg and his works with keen interest and pleasure, but this will not allow me to swallow certain definite statements which he makes, and which, from my own acquaintance with Grieg's works, I know "ain't so."

I take pleasure in sending you my best wishes and signing myself in accordance with Mr. Finck's "happy" characterization: "An Amosin Cuss," alias

HENRY F. GILBERT.

### Vocal Music in the Vernacular

CHICAGO, April 20, 1910.

To the Editor of MUSICAL AMERICA:

America and England, at one stroke, should abolish this system of opera sung in all languages but English (and vocal music, in general), because:

Firstly, it is an injustice to our public at large, that wishes to and should understand what is given;

Secondly, because the system continues to impede the progress of our national, musical art; and

Thirdly, because the system is not intelligent.

From the standpoint of the artist, as well as the public, nothing but the vernacular should be sung. Our poets must be understood if Art is to be more than amuse. And Art should elevate man. Great patrons of Art in Continental Europe, may, mostly, enjoy opera for themselves and their "equals," but they are not such egoists as to exclude the public, for everywhere are seats to be had at reasonable prices, all native works are given in the vernacular, and all foreign works translated into the vernacular. But we seem to establish our musical Art for the few who, with the advantages of a greater or lesser knowledge of foreign languages, prove ourselves to be greater egoists than our foreign brothers, for we exclude the national language from our best music, and allow a system to continue which is a serious detriment to the progress of our musical Art.

With such a cause at stake, policy dare play no rôle. But we have but to turn to statistics to learn that English music has been given with success and profit, and the discontinuance of this system of later years is to blame for the loss of much of our success in musical Art.

We now place this state of affairs before the public, which we believe to be intelligent, and beg the people to think of and decide what must soon be done. Outsiders will, naturally, favor a system which is their gain and our loss; but do we not want our language, our music and our artists recognized?

Music will lose nothing by being sung in English.

ELEANOR EVEREST FREER.

### LANCASTER CHORAL SOCIETY

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LANCASTER, PA., April 21.—The Lancaster Choral Society of 150 voices—H. S. Kirkland, director—gave its eleventh concert to a large and enthusiastic audience last evening. The works presented were Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." The Boston Festival Orchestra provided the accompaniments, and the soloists were Mrs. Grace Bonner Williams, soprano; Alice Lakin, contralto; Lambert Murphy, tenor, and Willard Flint, bass.

The chorus sang with great spirit and precision, maintaining its standing in the forefront of the choral organizations of Pennsylvania. Mr. Kirkland's conducting was masterful, and the soloists added lustre to their fame.

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## PIERIAN SODALITY ENDS 102D SEASON

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CAMBRIDGE, MASS., April 16.—The Pierian Sodality of Harvard University closed its 102d season last night with its annual concert in Sanders Theater, which was heard by a representative Cambridge and Harvard audience. The orchestra, composed of fifty men drawn almost entirely from the undergraduate body of Harvard, was under the direction of Chalmers Clifton, '12, and gave a program which included the Schubert Unfinished Symphony and the Gluck overture to "Iphigenia in Aulis," besides a Scherzo for Orchestra by C. B. Roepper, of the senior class. The orchestra represents a complete instrumentation, and its work is recognized as ranking with that of the best amateur orchestras in the country.

The early history of the Pierian Sodality is inextricably bound up with that of musical Boston throughout the greater part of the nineteenth century. The society, which is the oldest existing instrumental musical organization in America of which there is any record, has had as its members men who have been tremendously influential in shaping the musical taste of Boston, and who carried the musical ideals and interests of their college life out into their work. In 1808 the Sodality was formed by a group of enthusiasts for the purpose of playing at college festivals and serenading, as its records state, "all the pretty girls in Boston." About twenty years later a number of its alumni members who were living in Boston organized the Harvard Musical Association, with the avowed purpose of elevating the musical taste of the Hub. Besides collecting a superb musical library and fathering a vast number of concerts and recitals, it maintained for many years a symphony orchestra which was quite the



**Orchestra of Pierian Sodality of Harvard University, the Oldest Existing Instrumental Musical Organization in America**

best thing of the kind of which America could boast. This orchestra, although often on a precarious basis, continued with tolerable persistency until 1880, and created the demand for first-class orchestral concerts in the city. When Major Henry Lee Higginson made known his scheme for instituting and financing the present Boston Symphony Orchestra in 1880, it of course withdrew from the field, and its backers felt that it had accomplished its purpose in doing important pioneer work without which Major Higginson's scheme would have been virtually unfeasible.

The pertinence of all this ancient history to the Pierian Sodality could not be understood without a roster of names of Pierian alumni who were at all times the life blood of the musical movement in Boston. But the society also numbered men whose names

have become individually prominent, such as those of Henry T. Finck, musical editor of the *New York Post*, who was president in 1875-6; G. L. Osgood, who was one of the most influential musicians in Boston in the seventies and eighties, and the Rev. Samuel Gilman, who wrote "Fair Harvard." The old records also contain the signatures of members who later became prominent in other lines, among them those of Robert Gould Shaw, who led the first colored regiment in the Civil War and was killed at the storming of Fort Wagner; Paul Dana, for many years editor of the *New York Sun*; Professor T. W. Richards, the famous chemist; Owen Wister, the novelist; James Loeb, the New York banker, and Congressman Nicholas Longworth.

The Sodality held tenaciously to its work through all the musical ups and downs of

the university, although once, in 1833, a single member held all the offices and kept the records in order to maintain the succession unbroken, and during the Civil War the society sank into a quiescent state because the greater part of its members enlisted in the army. As far back as 1833, and from time to time thereafter, the Pierian agitated the establishment of a musical department in the university, and finally, in 1876, owing at least in part to its influence, saw the appointment of the late Professor John Knowles Paine to the musical chair and the then unheard-of introduction of music as a regular university study on equal terms with botany and Greek. Altogether, the Pierian Sodality has been consistently the most serious and influential undergraduate musical force in Harvard.

H. K. M.

### OPERA FOR BROOKLYN

**San Carlo Company to Introduce Some  
Works Seldom Heard**

Brooklyn is to have a supplementary season of grand opera, beginning May 2, when the new San Carlo Opera Company will inaugurate an engagement. An interesting feature of the opening week will be the presentation of "La Forza del Destino," one of Verdi's early and seldom heard operas. Giordano's "Fedora," which also has had but few performances in New York, is also in the repertoire for the first week. A work called "Chopin," with the composer's own music playing a prominent part, may be presented later.

The company includes members of the Boston and Manhattan opera companies and several members of the Italian company which sang at the Academy of Music last fall. Carlo Carica, from the Boston Opera House; Salvatore Sciarretti, Romeo Monetti and Antonio Paolonio are the

tenors. The sopranos include Ester Ferrabini, who sang at the Academy of Music; Giuditta Francini and Amelia Sedelmayer. The contraltos will be Marie Duchène, of the Manhattan Opera House, and Maria Avedano. The basses include Fernando Antori, Natale Cervi and Alfredo Donati, and the baritones Vittorio Secci-Corsi and Justino Zara. The orchestra will consist of fifty musicians, under Agide Jacchia, who was the leading conductor at the Academy of Music.

**Macmillen Engaged as Soloist by Philadelphia Orchestra**

PHILADELPHIA, April 25.—The Philadelphia Orchestra, Carl Pohlig, conductor, has engaged Francis Macmillen as one of its soloists for next season.

Carasa, the Manhattan tenor, who will not return to New York next year, has been singing in Odessa, and will later appear at the Imperial Opera in St. Petersburg, chiefly in dramatic rôles.

### MR. HARGREAVES'S RETURN

**He Has Been Singing for Several Years  
in Italy and Germany**

After an absence of several years, during which he has sung in opera in Italy and Germany, Charles R. Hargreaves, the American tenor, returns to pursue his career in America. His voice has developed to such a degree that he undoubtedly ranks high among the tenors now before the public, while his operatic experience abroad has put the finishing touches to his art. Although he returned when the musical season was waning, Mr. Hargreaves has found many opportunities to be heard. Besides appearing frequently in recital, he sang at the Handel anniversary in Granville, O., where public and critics alike acclaimed him one of the best tenors ever heard in Granville.

With Mme. Langendorff, Mr. Hargreaves assisted at Mme. de Rigaud's recent recital, and the large audience there gave the tenor a most enthusiastic welcome.

Beginning May 1 Mr. Hargreaves will be the tenor soloist at the West End Collegiate Church, New York, where W. H. Dunklee is organist. The church is well known for the excellence of its music, the quartet consisting of artists prominent on the concert stage.

Eugene Kuester, under whose exclusive management Mr. Hargreaves will be, has laid extensive plans for the coming season, and Mr. Hargreaves will appear with many oratorio societies and other important organizations.

**Kaufman Quartet and Leo Tecktonius  
Divide Laurels**

The Kaufman Quartet of New York and Leo Tecktonius, pianist, gave a concert at Cooper Union, New York, April 21. The program was made up of modern works by composers from America, Norway, France, England, Russia and Germany. Mr. Tecktonius's excellent taste and method were well illustrated by the performance, and the quartet acquitted itself admirably.

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## AN AMERICAN COMPOSER IN BERLIN

Otto Meissner's Song Cycles Designed to Awaken Musical Understanding in Children Received with Interest—Début of Another American, Wallingford Riegger, as a Conductor

BERLIN, April 8.—In spite of the advanced season, there are as yet no signs of abatement of the concert passion. We still have the same number of concerts as in December. The usual number of musical matinées are also to be attended, which, together with the comic and grand opera novelties in view, tend to produce a state of oversatiation with the public and critics which possibly may cause the Tonkünstler-Fest which is to take place in Zürich in May to be very poorly attended.

A young American composer, Otto Meissner, who is a pupil of Professor Stillman-Kelley, recently invited a large number of people to hear the results of a most praiseworthy study of compositions destined to awaken musical interest and understanding in children. Mr. Meissner has divided his songs into various cycles, as: Cycle of the Senses, Country Cycle, Cycle of Insects, Cycle of Birds, etc. The only objection I have to offer is that the songs may be a little too difficult for children, by whom I should like very much to hear them sung. The compositions were interpreted with musical taste and a delightful simplicity by Dorothea North.

The dramatic soprano of the Cologne Opera, and formerly of Weimar, Belle Appleton, and her husband, Mr. Grant, were recent visitors at the European offices of MUSICAL AMERICA in Berlin. Miss Appleton has been engaged by the Berliner Opern-Gesellschaft for a tournée on May 1 through Eastern Europe. The tour will include cities like Budapest, Bucharest, Belgrade, Sofia, Constantinople, Salonica, Athens, and the company will return by way of Spain and Portugal after three months. Miss Appleton, who is a woman of unusual temperament, possesses an extraordinarily dramatic voice. On the tour she will sing *Brünnhilde*, *Venus*, *Ortrud*, *Aida* and *Carmen*.

Another special concert in the American Church of Berlin took place on Sunday evening. A. O. Anderson, the regular organist, had arranged a very interesting program, and procured the assistance of the contralto, Helen Allmendiger, and the concert tenor, John A. Hoffman. Mr. Anderson again showed himself an accomplished organist and excellent musician, playing Bossi's Variations, op. 115, with artistic understanding. The Bach Fantasy in G Minor was brilliantly executed, but would have pleased me better if played with a little more serenity. Hr. Hoffman sang "If with All Your Hearts," from "Elijah," with his mellow voice and clever manner of singing very effectively, and Miss Allmendiger rendered Mendelssohn's "Oh, Rest in the Lord" with a warm and sympathetic contralto voice, which in the middle register is very voluminous and of great carrying power. A harmonically interesting canon of Jadassohn concluded the evening's program.

In the Blüthner Saal, on Monday evening, a young American—Wallingford Riegger—made his début as conductor. His instrument was the Blüthner Orchestra, which, in spite of exhibiting its customary lack of balance, manifested many praiseworthy features. The double-basses were agreeably conspicuous by their precision and tone-volume. Mr. Riegger, who had chosen a by no means easy program, proved that he is qualified to continue on the road which he has mapped out for himself. The first number of the program consisted of Tchaikovsky's Symphony, No. VI ("Pathétique"), which was followed by the cello concert of Saint-Saëns, played by Anton Hekking in his usual brilliant style and organ-like tone production. The program was concluded by Brahms's Symphony, No. III, in F Major.

On Monday evening also H. W. T. Tangua, basso, of New York, with the assistance of Fräulein Kathro Bentincke, mezzo-soprano, gave a concert in the Bechstein Saal. On the extensive program modern and classic composers of both opera and songs were represented. Without possessing a phenomenal bass voice, Mr. Tangua manages to interest his hearers by his style of singing, and, above all, by his dramatic delivery. His French diction, also, is free from the foreign accent which his partner of the evening displayed. Kathro Bentincke's voice is not devoid of melodious

timbre or carrying power, but her vocal training has by no means been completed.

The piano recital by James S. Whittaker on Saturday evening proved to be a pleasurable entertainment. Any change in the comparative monotony of our concert programs is to be greeted with joy. A little intermixture in the rather solid, not easily assimilable, German courses of music cannot be other than beneficial to our general music education. German composers—Bach and C. Franck—were represented on Mr. Whittaker's program only by two comparatively short pieces, and I was glad of the privilege of hearing the pianist's interpretation of Chopin's numbers, three pieces by Moszkowski and the Islandy ("Fantasy Orientale") of Balakirew.

Alberto Randegger, violin, and Mario Pacio, piano, who gave a sonata evening in the Bechstein Saal on Friday, proved themselves clever musicians, who take a pleasure in their work that is good to see.

The first concert, on Wednesday evening, proved to be an interesting reflection of our modern musical period, for it brought a song recital devoted entirely to Debussy compositions. Benita Le Mar was the concert giver who had undertaken the difficult and not always grateful task of promulgating the modern French composer. Her qualifications as a pioneer of Debussy are many. The fact that she sang the entire number of ultradifficult songs from memory was enough to fill one with admiration. One may sing a program composed of Schubert, Schumann, Brahms, etc., from memory—but Debussy! I do not really like Debussy, but it is astonishing one is interested, notwithstanding. It seems to be a victory of the mind or intellect over the senses.

The second concert, on the same evening, was the piano recital by Louis Closson, a pupil of Busoni. Mr. Closson is a pianist of no mean ability, but he cannot do justice to Beethoven. His playing of this composer gives but the impression that he is rehearsing. There is no particular fault to find with his technique, his touch or his rhythm, but the general impression is not that expected from a Beethoven composition. On the other hand, his rendition of Mozart's Rondo in A Minor showed him at his best. It was an unabated pleasure, from beginning to end, to listen to his playing of this composition. Chopin's Ballad in G Minor was equally well rendered. In fact, Mr. Closson is a very interesting pianist who may develop into a celebrated artist. Dr. O. P. JACOB.

## TEXAS HAS WOMAN MANAGER

Alice MacFarland's Activity Results in More and Better Music

HOUSTON, Tex., April 23.—Alice MacFarland, of Houston, Tex., has inaugurated and accomplished much in a managerial way in the course of the past year. She undertook the Spring tour last year of John Barnes Wells, tenor, and Alexander Russell, pianist, and managed for them very successful concerts in a number of important cities, where the artists were enthusiastically received. Among the affairs which Miss MacFarland has managed in Houston are concerts under the auspices of the Morning Musicals, the Y. M. C. A. Glee Club, the Houston Country Club and other organizations. She has had much success with Liza Lehmann's song cycles. Miss MacFarland is rapidly making herself an important factor in the musical life of her city and region, and has important plans for next season.

## Emma Loeffler's Success Abroad

PITTSBURG, April 25.—Emma Loeffler, of this city, who has won many honors in opera in Europe the last two years, is expected home from abroad this week for a short vacation. She recently concluded an engagement in Germany, and has been engaged to sing at Covent Garden, London, next season with the Carl Rosa Opera Company. Miss Loeffler has received many fine compliments from foreign critics upon the beauty and freshness of her voice, the excellence of her enunciation and the artistic quality of her acting. The English critics were especially enthusiastic in their comments upon her *Elisabeth* in "Tannhäuser."

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# ADOLPHE BORCHARD'S TOUR

Unique Feature of French Pianist's  
Forthcoming Visit to America

In securing Adolphe Borchard, the young French pianist, for a tour of the United States and Canada for the season of 1910-11, M. H. Hanson believes he has taken a step in the right direction and feels certain that his action will be supported by press and public. Mr. Borchard has created a most unusual sensation during the last two seasons, and the Paris and Berlin press, without exception, hailed him, not only as one of the most polished of technicians of the day, but all emphasized the originality and individuality of his highly artistic interpretations.

Offers of engagements were pouring in from all sides and Mr. Hanson's offer for an American tour, made some six months ago, was ridiculed by Borchard's Paris manager, who held that America spelled "Success" only to those, who had made great reputations and could produce a long string of European press notices.

Mr. Hanson believes, however, that America has for some time, and will in future more decidedly judge for itself; and will take but little notice of "Foreign Greatness," and will insist upon having those aspiring for artistic laurels submit themselves to American opinion at the very beginning of their careers.

Mr. Hanson has backed this, his opinion, by offering Mr. Borchard, especially advantageous terms and will have the pleasure of presenting Mr. Borchard in America early in the Fall and before he has been heard in many of the traditional centers of musical life in Europe.

## TEMPLE CHOIR'S CONCERT

An Admirable Performance Under Tali  
Esen Morgan—Notable Soloists

The annual concert of the Temple Choir was held in Brooklyn at the Baptist Temple, April 22, with every seat occupied. The choir numbers one hundred and sixty-five voices and Tali Esen Morgan is the conductor. It was assisted by Mme. Mihr Hardy, soprano; J. H. Duffy, tenor; Gwilym Miles, basso, and an orchestra of twenty-five men. The singing of the choir was marked by enthusiasm, good attack and intonation.

Mme. Hardy sang the Strauss "Heimliche Afforderung" in excellent taste and style, proving herself an artist as well as a singer, and it goes without saying that all her other numbers were sung with earnestness and intelligence. Mr. Duffy and Mr. Miles were both in high favor with the audience, Mr. Miles being roundly encored in the Irish Ballad by Lohr.

The choral numbers by the choir were "Song of the Vikings," Fanning; "Miller's Wooing," Fanning; "War Song," Costa, and the cantata, "Fair Ellen," Bruch. In the interpretation of these Mr. Morgan earned much praise for evident care and patience in drilling so large a chorus. The orchestra did efficient service in the accompaniments and in the overtures by Adam and Weber. The concert was a decided success. H. B. D.

## AURELA BORRIS IN RECITAL

With Basil Gauntlett He Gives a Con-  
cert in Indianapolis

INDIANAPOLIS, IND., April 25.—At Hol-  
lenbeck Hall on Wednesday night, C. W. Cawley, of the Conservatory of Music, presented Basil Gauntlett, pianist, of London, and Aurela Borris, baritone, of the Marion, Indiana, Conservatory of Music, in concert recital, both of whom are being considered as faculty members of the Conservatory. The program was received with very generous applause. Mr. Gauntlett's playing lacks somewhat in color and strength but, since he is young as yet, a bright future is predicted for him by many of his hearers. Mr. Borris was heard first in the Prologue to "I Pagliacci," and the Cavatina from "Barbiere di Siviglia," by Rossini, and in songs by Wolf, Hollaender, and Verdi, in Telramund's address, "Lohengrin," and Entrée du Toreador from "Carmen." This singer possesses a voice of fine quality and sings with artistic understanding. He has an intense dramatic temperament. Alta M. Randall, pupil of Mr. Cawley, offered splendid support as accompanist for Mr. Borris.

## F. X. Doyle in Brooklyn Concert

Frank X. Doyle, tenor, was heard in an enjoyable song recital in his Brooklyn studio on the evening of April 21. Mr. Doyle is the possessor of a fine and well-trained voice, and was much applauded. He sang an interesting program, which included songs by Beethoven, d'Hardelot, Schumann, Ware and Hammond.

# ST. LOUIS WOMEN IN CHORAL CONCERT

Varied and Excellent Program in  
Which Spiering and Tremonti  
Assisted

St. Louis, April 23.—There has never been a better concert by the women of the Morning Choral Society than that which they gave here last Thursday night, assisted by Theodore Spiering, violinist, and Enrico Tremonti, harpist. Charles Galoway led the chorus, and his work was excellently done and enthusiastically received. The program was varied, the two numbers which evoked the most applause being Mozart's "Lullaby" and Catherine Young Glen's "Absent," set to music by Victor Harris and rendered by the club without accompaniment. The club's final numbers were Jensen's "The Mill" and Chapuis's "Pastorale."

Mr. Spiering opened with a very sympathetic rendition of Vieuxtemps's "Appassionata," responding to an encore with a Tchaikowsky "Melodie." His work was of the most artistic description, and the large audience was loth to have him leave the stage. He responded liberally to encores and played one of his own compositions. Sig. Tremonti's wonderful technic was demonstrated in all his numbers. His first selection, Godefrid's "Triumphant March of King David," was rendered with almost orchestral tone. His second contribution consisted of Bellotti's "On the Wings of Music," a Pastorale by Mendelssohn and his own "Elegie," in which the sustained power of his beautiful instrument was brought into notable effect. Nearly approval was manifested in long and spontaneous applause.

The Union Musical Club gave its final concert the following evening at the Pilgrim Congregational Church, and fairly outdid itself. The leader was Mrs. C. B. Rohland. Corinne Rider-Kelsey was the soloist, and she was in excellent voice. She was assisted in the solo work by Mrs. Paul Y. Tupper and Mrs. F. E. Andrews. The program was well arranged, and included a Miserere by Beethoven, arranged by Mrs. Rohland for women's voices, a Benedictus by Ethel Smith, and a Hymn by Du Cordray, words by Victor Hugo. The concert was enjoyed by a capacity audience.

The Apollo Club gave its sixteenth annual dinner on Monday evening, and, as usual, many pleasing vocal numbers were given. Among those who sang were Dr. Augustus Milner, Messrs. Easton, Hudson and the entire club.

Everyone is looking forward to Monday night, when the brief opera season will open here with Caruso in "La Bohème." The advance sale has been enormous. It is understood that there will be a season of at least two weeks next year, one week at the beginning of the season and another week toward the close. H. W. C.

## CECILIAN CLUB'S LAST CONCERT

Freehold (N. J.) Organization Presents  
New York Artists in Recital

FREEHOLD, N. J., April 25.—Annie Louise David, harpist, and Lyman Wells-Clary, baritone, were the soloists at the last artists' concert of the Cecilian Club on April 22.

Mrs. David, by her exquisite playing on her harp, quite won her audience, which recalled and encored her most enthusiastically. This was the first time a harpist has appeared for the club, and the instantaneous success won by Mrs. David will undoubtedly lead to her reappearance.

Mr. Clary has a baritone of especially sympathetic and mellow quality, which he uses with a fine artistry. He was equally at home in such songs as "Lungi dal Caro bene," Cowen's "Border Ballad" and other songs as widely varying in style. Mr. Clary's playing of his own accompaniments in one group was a unique and charming feature.

The accompaniments of Mrs. John B. Conover are to be commended. She is an excellent support to any artist, and a thorough musician.

## Louisville Orchestra's Final Concert

LOUISVILLE, KY., April 25.—The farewell concerts of the Louisville Symphony Orchestra and the Oratorio Society took place on Wednesday and Thursday evenings of last week. The direction of these musical bodies has been in the hands of R. Gratz Cox, who leaves in a few days for his new field of labor in Virginia.

The Oratorio Society sang the "Crea-

tion" on Wednesday evening, with Sybil Sammis McDermid, soprano, and William Beard, bass, of Chicago, and Dwight Sample, tenor, of Louisville, with the Symphony Orchestra assisting.

The Thursday evening program was orchestral, with Miss Corneille Overstreet, pianist, as soloist. Her rendition of Liszt's "Hungarian Fantasia" with orchestra was a notable achievement. H. P.

## ROUMANIAN PIANIST'S DEBUT IN NEW YORK

Rose Foxaneanu Does Her Best Work  
in Brahms and Beethoven Numbers  
at First Recital

Rose Foxaneanu, a pianist from Roumania, introduced herself to this city in a recital at Mendelssohn Hall on Friday evening of last week. She was effusively greeted by an audience of unusually large size, considering the lateness of the season, and received several floral tributes. Her



ROSE FOXANEANU

Roumanian Pianist, Who Made Her  
Début in New York Last Week

program, which was long and exacting, consisted of Beethoven's Sonata, op. 31, No. 2; a concert sonata in A by Scarlatti, a Gluck Gavotte, Schumann's "Arabesque," a Brahms Rhapsodie and numbers by Chopin, Schubert, Tchaikowsky and Liszt. Miss Foxaneanu proved herself the possessor of a solid technic and considerable dash and spirit. She interpreted the Beethoven sonata with a ruggedness and force fully in keeping with the spirit of the music, and built up some imposing dynamic climaxes in the Brahms Rhapsody, at the close of which she was obliged to bow repeatedly in response to the enthusiastic applause. The Gluck Gavotte, on the other hand, was played with grace and refinement, and the same must be said of the Schubert "Gretchen am Spinnrad." Miss Foxaneanu will be heard with much pleasure in the future, and lovers of Brahms and Beethoven especially will be greatly delighted with her rendering of their works.

Yolanda Mero to Return for Second  
Tour Next Winter

Yolanda Mero is to return to America again next Winter for her second tour, under the management of the Quinlan International Musical Agency. The Hungarian pianist has achieved one of the most distinct successes of any pianist who has visited this country in recent years and played many return engagements after her first success, notably with the New York Philharmonic Society, with which she played twice and canceled a third engagement, because of an injury to her wrist. She also appeared twice with the New York Liederkranz. Her New York appearances numbered ten, and she played four times in Boston.

Mme. Jomelli to Make One More  
American Concert Tour

Mme. Jeanne Jomelli, whose singing in concert this past season has placed her in the front rank of the prima donnas now before the American public, will again tour this country next season. Enough Mme. Jomelli has had many flattering offers to return to opera next Winter, there has been such a demand for her on the concert stage that she has decided to make one more tour. While abroad this Summer she will appear in opera, and will decide on her future appearances in that field. Her tour next season will be under the direction of the Quinlan International Agency.

# A BOSTON CONCERT OF MANY NOVELTIES

Brilliant Piece by Ducasse the  
Feature of Orchestral Club's  
Program

Boston, April 24.—On Tuesday last came the second concert this season by the Orchestral Club, Mrs. R. J. Hall, president, in Jordan Hall. The program was as follows: Overture on Three Russian Themes, Balakirew; four short organ pieces by César Franck, orchestrated by Henri Busser, of the Paris Opéra; "Pleasant Variations on a Serious Theme," Paul Ducasse; Pastorale for saxophone and orchestra, Leon Moreau; "Effet de Nuit" (after Verlaine), Silvio Lazzari; Norwegian Rhapsody, Lalo. With the exception of Lalo's Rhapsody, all of this music was heard for the first time in this country. Mrs. Hall gave a highly artistic performance of the solo saxophone part in Moreau's Pastorale, and she was warmly applauded.

The overture by Balakirew is poor stuff. The themes are not over distinguished, at least to occidental ears, and their development is not remarkable for originality or coherency. Lazzari's music is prefaced upon the flyleaf of the score by Verlaine's verses from the "Poèmes Saturniens." These have been roughly translated as follows: "Night and the rain. The sky is wan, and the towers and spires of a Gothic town which stand out by day in silhouette are blotted in the far distance. On the plain is a gibbet full of crooked corpses of the hanged. They are shaken by the greedy beaks of crows and they dance in the air inimitable jigs, while their feet are food for the wolves. Here and there are thorns and prickly holly. Three livid prisoners march barefooted, guarded by tall halberdiers, and the blades of the weapons glisten against the lances of the rain."

The illustrative music is panoramic. It is well and effectively scored. It has not the distinction of the poem. Verlaine can and does achieve the odd, the strange, the terribly phantastical. Compared with the impressionism of the verse, its shivering suggestion, Lazzari has written a mere bugaboo of a nocturne.

The pieces by Franck, from the collection "L'Organiste," are not pretentious, but in the very first measures there are harmonic progressions which could come only from the pen of the Belgian mystic. And there is the true simplicity which is almost undiscoverable to-day, and after which the successors of Franck have striven as uselessly as they have endeavored to catch his serene mastery of his art. The piece by Moreau is agreeable and effective enough, and, as we have said, it was well played.

Ducasse's variations were the *pièce de résistance* of this concert. The Suite Française by the same composer, played two weeks ago at the Symphony Concerts, has already been mentioned in these columns. The variations are a greater achievement. In them Ducasse is still the precocious cerebral—I understand that he is thirty years of age or less—but he is at his best and keenest. He takes as his subject a stiff-necked theme and dissects it with unerring skill. He decomposes his harmonies and his melodic line, and puts together the fragments with an ingenuity which amounts to genius of a certain kind. There is in the variations a certain arid beauty, and a performance of them affords stimulating mental exercise. O. D.

## May Engagements for Mrs. Selleck

Juliette Selleck, soprano, has been engaged for a recital before the Monday Afternoon Music Club, of Jersey City, on May 9. On May 11 she will sing for the Wednesday Morning Club at Cranford, N. J., and on May 22 will appear at a recital in the Pouch Mansion, Brooklyn.

A Japanese cantata, "Princess Chrysanthemum," will be given at Hasbrouck Hall, Jersey City, on May 5, under Mrs. Selleck's direction. There will be a chorus of thirty and a cast of twelve principal singers.

## Tilly Koenen in Grand Rapids

GRAND RAPIDS, MICH., April 22.—A brilliant audience greeted Tilly Koenen, the Dutch contralto, who sang for the first time here at Powers' Theater, on Thursday of last week. Although Miss Koenen is Dutch, she demonstrated that art cannot be distinguished by nationality. In German, Italian, English and Dutch songs she imbued each with its own country's flavor. Her refreshing originality and absence of pyrotechnics created the greatest enthusiasm, and her audience gave her repeated recalls. E. H.



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## AMERICAN OPERA INVADES BERLIN

(Continued from page 1)

paper, the *National Zeitung*, found the music "in parts charming in melody, rhythm and instrumentation."

The Berlin critics are expected to find fault with every new opera, as they did with "Elektra" and "Sardanapolis," but when it is an American work given precedence over works by contemporary Germans, it is natural that the abuse should be unusually exaggerated.

Mrs. Francis MacLennan (Florence Easton) sang the part of *Natoya*, and Mr. Kirchoff the part of *Poia*. Putnam Griswold, formerly of Oakland, Cal., sang the part of the *Sun God* with splendid effect. *Stuyi*, the Spirit of Winter, was sung by Lucy Gates, and *Sumatsi* by Mr. Bischoff. The opera was conducted by Dr. Karl Muck.

Mr. Nevin has chosen as the basis of his opera one of the religious stories known as "origin legends," which account for the existence of a certain form of worship in a given tribe, in this case the worship of the sun and moon. Many of these legends are vague or grotesque, but the one chosen by Mr. Nevin has unusual coherence, logic and definite beauty.

In the first act of "Poia," the scene represents the tribal camp of the Blackfeet on the prairies, the snowy peaks of the Rocky Mountains rising in the distance. The hero of the tale, *Poia*, is of humble birth, concerning which a mystery exists, and is therefore scorned by the tribe, as well as ridiculed because of a curious scar on his face. He loves *Natoya*, a chief's daughter and the most beautiful woman of the tribe. She, however, loves *Sumatsi*, a powerful and evil warrior. *Natoya* wishes to rid herself of *Poia*, which she seeks to do by telling him that she will not accept him as her lover unless he rids himself of the scar upon his face. *Nenahu*, a medicine woman, tells *Poia* that the scar has been placed upon his face by the Sun God, and that the Sun God alone can remove it. *Poia* starts upon a journey to the home of the sun.

The second act finds *Poia*, at daybreak, in a deep forest among the mountains. Great dangers and hardships have already attended his journey. He has come almost to the end of his strength when he sees the sun rise. As he kneels in worship he beholds the court of the Sun God, with the God himself, surrounded by his followers, who are chanting their worship. *Poia* is translated to the region of the Sun God, where he remains for a time and wins favor with the Sun God and his wife, the Moon, by saving the life of the Morning Star, who is their only son. The Sun God sends *Poia* back to the earth, having removed the scar from his face and having instructed him

how to teach the worship of the Sun, Moon and Morning Star. He is shown the short path to the earth over the Milky Way, and is presented with a magic flute and song, through which he will be able to win the heart of the maiden he loves.

In the third act, the Blackfeet are encamped in the late Spring close to the mountains. The curse which *Poia* bore alone has, since his departure, fallen upon the tribe. *Natoya*, because of her dismissal of *Poia*, is blamed by the people for the troubles which have come upon them. *Natoya* is heedless of their taunts. In a scene between her and *Sumatsi*, *Poia*'s magic song is heard in the distance. Love for *Poia* enters the heart of *Natoya*, and with it a revulsion of feeling for *Sumatsi*. *Poia*, upon his return to the tribe, is welcomed as a great prophet. *Natoya* humbles herself and seeks his blessing. *Sumatsi* attempts to kill *Poia*, but *Natoya* interposes herself and receives a fatal wound. As *Sumatsi* makes his second attempt upon the life of *Poia*, he is struck down by a shaft of light from the Sun God, who appears in the heavens. The Sun God calls *Poia* and *Natoya* to the sky. As the people kneel in awe and reverence, *Poia* mounts upward toward the Sun, with *Natoya* in his arms, and disappears from sight.

A point of interest in the music is the fact that Mr. Nevin included seven new percussion instruments in the orchestra, certain forms of cymbals, tom-toms, and the xylophone, for suggesting the Indian music.

The production itself was splendid and sumptuous. The costuming, wigwams and camp scenes were the result of the studies of Walter McClintock, of Pittsburg, who spent many years among the Blackfeet of Wyoming and Canada. It was during two Summers spent in this region with Mr. McClintock that Mr. Nevin obtained much of the material for his opera. The ballet is said to have been not very successful, a fact which may have been due to an attempt to have the Germans imitate the motion of Indian dances, something which is practically impossible even to Americans who have witnessed these dances.

At the second performance the audience was mostly composed of Germans, who were apparently much better pleased with the opera than were the home critics. At this performance there were present Crown Prince Friedrich Wilhelm and the Crown Princess, and Prince and Princess August Wilhelm. The Emperor has ordered that "Poia" be given at the Royal Opera in honor of Colonel Roosevelt during his visit at the castle.

The New York *American* says that "Poia" "is the first American opera of length to be produced in Berlin, a short piece by Henry Waller having been rendered by the Royal Opera several years ago." Henry Waller, however, is an Englishman who made his residence in America for a number of years.

The managers of the royal opera houses at Dresden, Budapest and Vienna attended the premiere, with a view to presenting the opera in their respective cities.

## CANTON ORCHESTRA CLOSES ITS SEASON

An Admirable Concert in Which Ladies' Chorus and Local Soloists Assisted—  
Charles G. Sommer the Director

CANTON, O., April 23.—Tuesday's "popular" concert closed the season of 1910 for the Canton Symphony Orchestra. The concert was strictly a Canton affair, with no visiting soloists. The Canton Ladies' Chorus—Sarah Lavin, director—assisted the orchestra, and Miss Lavin, soprano; Mrs. George H. Clark, contralto, and Henry A. Weiler, concertmaster of the orchestra, were soloists. There was an attendance of about 3,000 persons.

The principal number on the program was the Spinning Scene from Wagner's "Flying Dutchman," given by orchestra and chorus. The almost faultless rendering stirred the audience to a high pitch of enthusiasm.

The Ladies' Chorus of between forty and fifty members rendered a suite of three songs—"Betrothal Dance," by Hemberger; "Sweet and Low," by Mathews, and "The Maiden and the Birds," by Neidlinger, the incidental solo and obligato in the latter being carried by Florence Tennler, who possesses a voice of sweet and sympathetic quality.

Among the orchestral numbers were Nicolai's overture to "The Merry Wives of

Windsor," Schubert's ballet music from "Rosamonde" and a suite of dances from German's "Nell Gwyn." Mr. Weiler played Wieniawski's first concerto and Ferdinand Laub's Polonaise.

Canton is proud of this orchestra, which has attracted attention all over the country, and excited wonderment as to how the city is able to maintain so excellent an organization without a guarantee fund. Director Charles G. Sommer has been at the head of the organization now for seven seasons, and the steady growth and artistic development of the orchestra under him have won him widespread recognition. His skill in arranging programs has been widely commented upon. Mr. Sommer has made the work of an orchestra his principal study from his early boyhood, and has studied with some of the greatest old-world masters.

### New York's Free Music Lectures

Free lectures on musical topics were announced for the week beginning April 25 by the Board of Education of New York as follows: Kate S. Chittenden, on "Patriotic and War Songs"; Mrs. Mary G. Murray, on "Principles of Expression"; C. De V. Royer, on "Composers and Music of Norway"; Mrs. R. B. Low, on "Folk Songs of France"; Mr. and Mrs. William B. Humphrey, on "Songs and Basketry of the American Indians"; Mrs. Mary H. Brown, on "Götterdämmerung"; Miss M. L. Mason, on "Songs of the Races."

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## ADVANCING SKIRMISH LINE OF CHICAGO MUSICAL EDUCATION

**Kenneth Bradley Tells of Bush Temple Conservatory's Work in Establishing a Music Center on the North Side—Activities of Local Soloists and Schools During the Week**

CHICAGO, April 25.—Kenneth Bradley, director of the Bush Temple Conservatory, feels that that institution has advanced the educational skirmish line very successfully and has achieved what seemed a few years ago the well-nigh impossible in making a new music center on Chicago's North Side. "We have worked hard and consistently day in and day out, and are now getting results commensurate with the effort put forth," he said the other day. "It is not easy to build up a large institution outside 'the loop,' but we have many reasons to feel satisfied over the results that we have attained in the Bush Temple Conservatory, and now there are a number of flourishing schools of music between us and the far Northern point of the Conservatory in the Northwestern University in Evanston. We think that we have advantages in this closer touch with the fine residential section of the North Shore and its park systems, not to remark our notable neighbor, the Newberry Library, which has the finest musical library in this country.

"One feature that particularly encourages us is the great success of our Thursday afternoon concerts in the Bush Temple Theater. The character of the patronage and the generous attendance has served to quicken responsibly the program personages of these affairs, and the high character of the entertainments have been scoring most favorably for the Conservatory. Artistic pioneering is more or less trying, but it is eminently satisfactory when one can see real results such as we are getting nowadays."

Sibyl Sammis-MacDermid, Chicago's regal soprano, gave recitals last week at Manitowoc and Watertown, Wis., in a style that excited the heartiest enthusiasm of representative audiences.

The Cosmopolitan School of Music's pupils gave a creditable recital last Saturday afternoon in the Auditorium Recital Hall. The pupils of Mrs. Butler, Miss Scott, Miss Hopkins, Mrs. Bracken, Mr. Day Williams and Mr. Nixon and Mr. Ezerman appearing in a varied and sprightly program.

The beautiful La Salle Hotel has made a new and pleasant departure in Sunday evening recitals from 6:30 to 9:30 o'clock. Last evening the leading vocalist was Mme. Bertossi, who sang the waltz song from "Romeo and Juliet," and who later was assisted by Signor Arcangeli, who sang the duets.

Francis Hemington gave his 150th organ recital at Epiphany Church last evening. Mrs. Marie Zandt was the assisting vocal artist.

Walter Spry, assisted by Bernhard Listemann, violinist, will give a recital before the Illinois Music Teachers' Association, which meets in Danville, Ill., May 4-8. The program will consist of works of Robert Schumann.

Guy Woodward gave a violin recital for the Mendelssohn Club of Kockford last Friday evening. This brilliant young instrumentalist has been appointed concert-master for the St. Paul Symphony Orchestra next season.

Frank P. Mandy was a favorite violin soloist in a concert given by Clair Cudney recently at Waukegan, playing Paganini's "Witches' Dance" with great brilliancy. Mr. Cudney gave an interesting piano program last Friday evening in Kimball Hall. Mr. Mandy also furnished an interesting number, and the pupils covered themselves with credit.

George Nelson Holt's pupils in the Columbia School of Music, assisted by Herman Felber, violin, gave an interesting recital with a rather unusual program last Saturday in Auditorium Recital Hall. It had classic selections, memories of the operatic repertoire and the fine modern songs of MacDermid.

One of the solo successes of the Thomas

Orchestra season was Arthur Dunham's fantasia for organ, on a theme of César Franck.

The following program of the studio musicale of the Mary Wood Chase School of Artistic Piano Playing was given last Saturday: "Gondoliera" (Liszt), Priscilla Pickrell; Nocturne (Chopin), Concert Etude (MacDowell), Louise Richardson; Beethoven's Sonata, op. 10, No. 3, Emma Menke.

Charles E. Watt, the head-and-front artist for the Watt school, announces that he has disposed of his school in Kimball Hall and will devote his entire attention hereafter to the editing and publishing of *The Music News*.

Mrs. Dora L'Argent Erickson, the brilliant pupil of Mme. De Norville, gave an interesting vocal recital in the G. A. R. Hall, at Princeton avenue and Sixty-third street, last Thursday evening. Mrs. Erickson revealed a limpid soprano, exceedingly well used, reflecting credit upon her preceptress.

Mrs. Frank Farnum gave a classic and vocal program at the Auditorium Recital Hall last Wednesday evening, having excellent assistance from Susie Ford as accompanist.

Mrs. Theodore Parsons's pupils gave a unique dramatic recital last Thursday evening at the Stickney School, in Edgewater.

H. W. Owens conducted a concert by his vocal pupils last Friday evening in the Park Avenue M. E. Church.

Louise George's most promising piano pupil, Howard McNabb, gave a recital in the lecture-room of the Chicago Piano College last Saturday afternoon.

Louise Burton, of this city, accompanied by Gordon Campbell, gave an interesting song recital last week at the Lawrence Conservatory of Music, Appleton, Wis.

The closing concert of the Amateur Club season, given in Fullerton Hall last Tuesday afternoon, had unusual charm in the personality and fine vocalization of Mrs. Luella Chilson-Ohrman. She sang several groups of songs with finish and distinction.

Mrs. Lulu Jones Downing, the composer of songs, assisted by Mrs. Sanger Steel, gave a concert in St. Peter's Parish House last Thursday evening that was very successful in enlisting approval for both the singers and composer, who presided at the piano. Mae Downing also assisted with success in several piano numbers.

Rose Lutiger Gannon, the contralto, has an unusual number of fine engagements for the month of May.

Mr. and Mrs. Fredericksen announce that they will keep their studio in the Fine Arts Building continuously opened during June and July. During May they have booked a number of important recitals in nearby States.

Francis A. Mackay conducted a pupils' recital last Tuesday evening in the Guild Hall of the Church of the Redeemer. Among the promising young personages appearing on this occasion was E. L. Kleiderer, who recently sang with success for Riccardo Martin, of the Metropolitan Opera Company.

Priscilla Carver, originally a pupil of Mrs. Nettie R. Jones, who ten years ago was one of the most distinguished piano teachers of the West, who latterly studied with Mme. Carreño and Harold Bauer, and for several seasons past has concertized in the West very successfully, under the Stavrum management, having made special appearances during the past Winter with the Damrosch Orchestra in Chicago, Milwaukee, St. Louis and other points, left last week on her annual migration for Europe. Miss Carver will spend the major portion of the Summer in France, and expects to return in September.

Miss Winnifred Lamb, the brilliant young pianist associated with the Columbia School of Music, sailed last week for Europe, and

expects to remain abroad five months. She will spend the most of her time studying with Harold Bauer in Paris. Miss Lamb expects to return in September and resume her classes in this city.

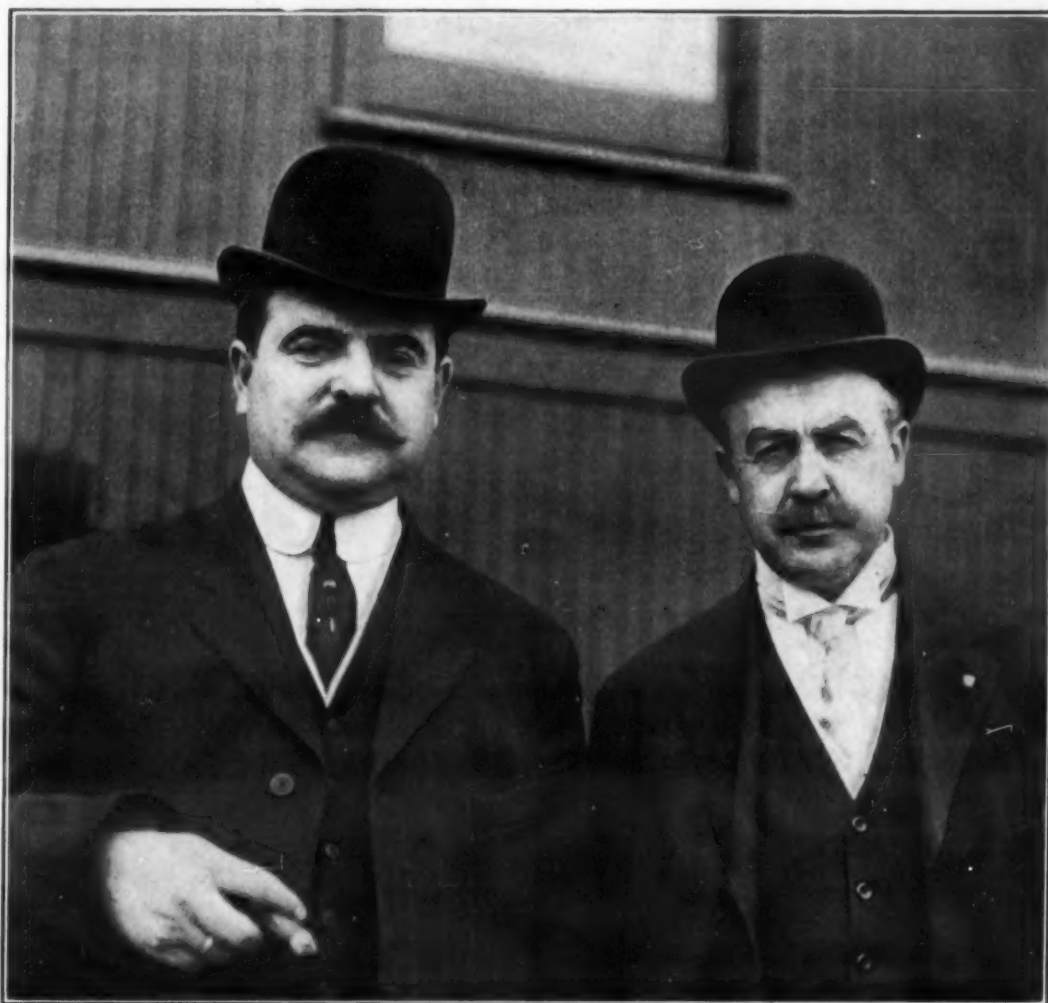
The Theodore Thomas Orchestra yesterday inaugurated a new six weeks' supplementary season of travel that will take in Memphis, Louisville, Cincinnati, Columbus, Ann Arbor, Saginaw, Cedar Falls and Buffalo, N. Y., together with some intermediate cities. The last concert of this series will be given in Evanston. While en tour the orchestra will be accompanied by Corinne Rider-Kelsey, soprano; Dan Beddoe, tenor; Herbert Witherspoon, basso. In Cincinnati the orchestra will participate in the great Festival Orchestra, and will be heavily augmented for that occasion. They may later play Summer engagements at Willow Grove Park, Philadelphia. This is as yet undecided.

N. B. Emanuel has been rehearsing a pupils' chorus of sixty voices since March 6 for the prospective opera season at McVicker's Theater, which opens May 8. The chorus is already up in "Madama Butterfly," "Faust," "Aida" and "Il Trovatore."

This opera will be revived under the Aborn direction, with Edward Temple as stage manager, and it is expected will continue throughout the Summer.

Alice Nielsen, the sprightly prima donna of the Metropolitan Opera Company, assisted by Frederick Morley, pianist, and E. Romaine Simmons, accompanist, gave a "Nielsen Night" last Tuesday at the Chicago Athletic Association and received a veritable ovation. Of course, Miss Nielsen sang her numbers, all of the shorter order, songs by Bemberg, Hahn, Richard Strauss, together with a selection from "Madama Butterfly," in exceptionally fine fashion. Not a little credit was won and eminently deserved by Mr. Morley, a master of fine tone and technic, whose readings of the études of Chopin, op. 25, were as good as anything that has been heard this season. He gave the Berceuse and Polonaise in A Flat delightfully, and among other selections that found artistic exposition at his hands were: Barcarolle, Leschetizky; Scherzo, Mendelssohn; Minuet, Sgambati; Rhapsodie No. 6, Liszt; "Im Kahn," Grieg; "Dutch Garden," Loomis; "Good-bye," Tosti. C. E. N.

## THE CONCERT MASTER AND THE CONCERT MANAGER



Alexander Saslavsky (on the Left), Concert-Master of the New York Symphony Orchestra, and Spencer Jones, of Haensel and Jones, Manager of the Orchestra's Tour, from a Snapshot Taken in Washington, D. C.

### Twelve-Year-Old Girl Pianist from Chicago Wins Berlin Success

BERLIN, April 22.—Daphne Hilners, the twelve-year-old pianist of Chicago, gave a highly successful concert in Choralion Hall yesterday, with George McManus, pianist; Leo Haler, 'cellist, and Albert Nagel, violinist. The hall was crowded, every seat having been sold several days in advance. Miss Hilners is a particular favorite of Princess Frederick Leopold, of Prussia.

### A Program to Test Versatility

BOSTON, April 24.—On Thursday afternoon Mr. and Mrs. Samuel Gaines gave a recital in Steinert Hall which interested an audience of fair size. The program included songs by Beethoven, Carl Loewe, Mozart, Schumann, Arnold Mendelssohn, Fauré, H. Fevrier, Von Weber, Spohr, H. G. Noren, Jacques Dalcroze, Massenet, Dr.

Boyce, H. Lohr, Granville, Bantock, Addison Andrews, Mallinson, Gaines, Cyril Scott and Haydn Wood. Mr. Gaines played all the accompaniments in an accomplished manner, and the songs were interpreted with much intelligence and versatility of style. It is a fortunate occasion when two artists can unite forces in the performance of a program which embraces music of all periods and schools.

### Maggie Teyte's Concert Pleases Paris

PARIS, April 23.—Maggie Teyte, the American soprano, furnished the principal event in the musical world this week by her concert in the Opéra Comique. A large audience, including many Americans, applauded all the numbers, and the critics wrote flattering notices. Miss Teyte leaves directly for the opera season in London, where she will sing in several Mozart operas and in "La Bohème."

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## WHAT GATTI-CASAZZA THINKS OF NEW YORK

[Continued from page 1]

that it is very different from that of the operatic strongholds of Europe. I have found the public here much the same as those of the European cities: Your people are quick to appreciate and patronize that which it considers good—and, when they don't like what you give them, well, they just stay away.

"But here is one difference I have noticed"—a broad smile passed over the usually immobile face. "In Europe, especially Italy, when the audience doesn't like a performance, it hisses and throws things at the stage. But here it just sits quietly through the performance, and goes home—to write letters to the newspapers."

"Otherwise," he went on to say, "the New York audience is much the same as any other. The popular supposition that in this country, and only here, the public worships the 'star system' is a fallacy. Berlin, Paris and other cities are quite as ready to forget every other consideration when there is an opportunity to hear a 'star' performance.

"In New York, however," observed the impresario, "worship of the star system is supplemented by a pronounced demand for well-balanced performances also."

Then we talked about American opera and American artists.

"Does the management feel that its liberal attitude last season toward American singers was justified by their work?" I asked.

A careful, deliberate nod of assent. "Our plans for next season show that pretty well, I think."

"And how about 'The Pipe of Desire'—does the management feel gratified over having produced it, and will its production lead to further attempts along the same lines?"

At first an evasive answer, followed by an interesting discussion that revealed much.

"Mr. Converse is a very good composer"—this was delivered in English. But it did not quite answer the question.

"I should say," he elucidated, guardedly, "that 'The Pipe of Desire' was somewhat handicapped by its libretto. Sixty per cent. of the success of a successful opera—as success is measured nowadays—is determined by the libretto. Mr. Converse's art combined with a practicable libretto, or one perhaps more practicable than 'The Pipe of Desire,' would undoubtedly result in a popular success. There will be big opportunities for the American composer here at the Metropolitan. The contest established two years ago will accomplish much. A number of the composers have asked for an extension of time, which has been granted. The contest will now close in September of 1911.

"The production of novelties is always a vexatious problem," he went on to say. "One reason for this is that there are comparatively few works written nowadays which can take their places besides the operas in the standard repertoire."

"You never can tell how a novelty will impress the public. 'Wally,' which did not go well here, has been given thirty times in Italy with tremendous success. 'Tief-land,' which Europe likes so well, failed

in New York. On the other hand, 'Verkaufte Braut,' which was no great sensation in Europe, was a distinct success here. You never can tell. When it comes to novelties, I should say that the Americans are perhaps more severe in their judgment. By temperament they lack in enthusiasm. They are all—what is it you say?—yes, all 'from Missouri'."

M. Gatti expressed himself as favoring the invasion of the opera star into the concert field. "It popularizes grand opera by making the public better acquainted with the leading expositors of opera, and then, too, it enables us to dispose of the services of certain members of our large company when it is impossible to use them at the opera house. This concert work has great economic value."

As a parting shot I ventured, "And, are you gratified over the reception of your efforts in this country?"

"Well, whenever we have done good work we have received a reasonable degree of appreciative expression. By the time the opera company disbands for the season we will have given 353 performances in all. You know, one cannot expect success all the time, and on all occasions. That would be very monotonous. There must be an occasional—well, taking it all in all, I am very well satisfied with the year's work."

P. M. K.

Here is the announcement of plans and engagements of artists for the season 1910-1911 as prepared by Mr. Gatti-Casazza:

So far, the following new artists have been engaged: Dimitri Smirnoff, tenor of the Imperial Opera House, Moscow, who has sung at the Opera, Paris, and the Monte Carlo Opera House, and who is about to leave for Buenos Ayres; Carlo Galeffi, baritone from the Royal Opera House, Lisbon, and from the Royal Theater, Costanzi, Rome; he is also leaving for South America; the American baritone, William Hinshaw, formerly with Henry Savage; the basso, Leon Rother, of the Opera Comique and the Municipal Theater, in Nice and Lyons; the basso profundo, Milspaugh Ruisdael, of the theaters in Breslau and Teplitz; the leading dramatic soprano of the Imperial Opera in Vienna, Lucie Weidt; the soprano, Luisa Villani, of the Scala and the Costanzi, in Roma; Inga Oerher, one of the most promising pupils of the Metropolitan Opera School. It is also probable that upon the completion of negotiations with the Royal Opera, Berlin, the coloratura star, Frieda Hempel, will visit America for two months.

The following artists have so far been re-engaged:

Sopranos—Mmes. Alten, Destinn, Farrar, Fremstad, Gadske, Gluck, Lipkowska, Nielsen, Sparkes, Van Dyck, De Pasquali and Osborn-Hannah. Mezzo-Sopranos and Contraltos—Mmes. Aldrich, Flahaut, Homer, Mapleson, Mattfeld, Maubourg, Snelling, Wakefield, Wickham and Roma. Tenors—MM. Caruso, Burriani, Audisio, Hall, Jadowker, Jörn, Koch, Martin, Reiss and Slezak. Baritone—MM. Amato, Begue, Campanari, Gilly, Goritz, Missiano, Reschiglian, Scotti and Soomer. Basses—MM. Bourgeois, Didur, Hinckley, Pini-Corsi, Rossi, Seguro and Witherspoon. Conductors, Assistant Conductors and Chorus Masters—MM. Toscanini, Hertz, Hagemann, Morgenstern, Paster-nack, Romel, Setti and Steiner. Stage Managers—Schertel, Speck and Zukles. Technical Director—Edward Siedle. Ballet Master—M. Saracco. Prima Ballerina—Mlle. Torriani.

Mlle. Pavlowa and M. Mordkine will give performances at the Metropolitan Opera House during a period of six weeks, with a Russian ballet of eighteen dancers, especially selected and trained by them.

The novelties which it is intended to present to the New York public are the following: "The Girl of the Golden West," Puccini's latest opera, which will be completed by the composer during this Summer; "Königskinder," by Englebert Humperdinck, which is also undergoing the finishing touches; "Boris Goudonoff," by Moszkowski; "Quo Vadis," by Jean Nougués; "Le Chemineau," by Leroux; also "Vie du Poète," by Charpentier, the composer of "Louise"; "Armida," by Gluck, "for the first time in operatic form in this country."

Among the revivals will be Mascagni's "L'Amico Fritz," "Romeo et Juliette," "Ballo in Maschera," "Guglielmo Tell," "Don Giovanni," "Ugonotti," etc. All operas whose favor with the public was proven by their success of last season will be presented again, and the different schools and nationalities will be kept on an equal basis.

The number of subscription performances at the Metropolitan will be five a week, during twenty-two weeks, beginning November 14. Philadelphia will have fifteen performances, on Tuesdays; Brooklyn, fourteen performances (part of same on Tuesdays and part on Saturday evenings). Beginning in January, extra matinees will be given at the Metropolitan, for which a special subscription will be opened.

After the close of the season the com-

pany will make a brief tour of two weeks.

The chorus will be composed of sixty-five to seventy Italian and French voices, fifty to fifty-five German (the best voices from the present German chorus, of which more than one-half are retained), and some Americans, who sing in German. The Italian and French contingent will be given two months of careful instruction in Europe in German choral work, while the German chorus will undergo the same training for the operas in Italian and French. During the past season the Italian chorus has sung in "Meistersinger," "Lohengrin" and "Parsifal," while, on the other hand, the German chorus took part in "Aida," "Giacinta" and "Cavalleria." The results obtained were excellent; therefore no fear, from an artistic standpoint, need be had on account of this innovation for next season, viz., the maintaining of only one large single chorus to sing in all the operatic languages.

The chorus school, which heretofore has rendered valuable services, will also be continued next year, and can supply 64tv more voices in case the repertoire makes extraordinary choral requirements necessary.

The ballet school, which was initiated last Fall, will contribute a young and well-trained contingent of dancers, which be used to enlarge and re-enforce the regular corps de ballet. For the extraordinary performances in which Pavlowa and Mordkine are to appear at the Metropolitan, a special Russian corps de ballet, consisting of three couples of character dancers and twelve other dancers have been engaged, and will be trained under the supervision of these Russian stars.

The first orchestra, in its entirety, will continue to render its services to the institution.

The concentration of all the artists and technical forces of the Metropolitan in New York will insure the constant employment of the very best artists, as they will no longer be scattered about in different cities. Moreover, there will be no more simultaneous performances.

### MUSIC IN OMAHA

#### A Week of Interesting Recitals by Purely Local Talent

OMAHA, NEB., April 22.—Musical activity here during the past week has been purely local. On Tuesday evening Hazel Lo-Desca Loveland, soprano, made her debut in recital, assisted by Marie Meek, and Alice Davis, pianist, and Estelle Brown, accompanist. Miss Loveland's voice is of beautiful quality, wide range and flexibility, and she sings with intelligence and style. She is a pupil of Mrs. Mabelle Crawford Welpton.

On Thursday afternoon occurred the last meeting of the Musical Department of the Omaha Woman's Club, on which occasion Blanch Sorenson was re-elected to the leadership. The program opened with the Sonata, op. 7, by Grieg, and closed with Liszt's Hungarian Rhapsodie, No. 2, both played by Edith L. Wagoner. Songs were interpreted by Grace Hammel and Edith R. Collais, and a group of compositions for violin was beautifully played by Esther Duley. Of great interest was a talk by Thomas J. Kelly on "Music as a Foreign Language."

Last evening three young Omaha pianists, Marie Meek, Alice Davis and Cecil Berryman, pupils of August M. Borglum, appeared in a joint benefit recital, assisted by Hazel Lo-Desca Loveland, soprano, and Mme. Borglum, accompanist. E. W.

#### Baltimore Oratorio Society Performs

BALTIMORE, April 25.—The Oratorio Society of Baltimore, Joseph Pache, conductor, gave an interesting concert at the Lyric Monday evening. The works interpreted consisted of Brahms's "Song of Fate" and Verdi's "Requiem." The soloists were Grace Bonner Williams, soprano; Alice Lakin, mezzo-soprano; George Hamlin, tenor, and Willard Flint, basso. The instrumental music was rendered by the Boston Festival Orchestra. W. J. R.

#### A Tetrassini-Metropolitan Rumor

An unconfirmed rumor that Mme. Tetrassini would transfer her allegiance from the Manhattan to the Metropolitan Opera Company next season has been in circulation this week. Representatives of both houses have emphatically denied the report that the singer would make the change.

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## GIVES PROGRAM BY LOCAL COMPOSERS

### Los Angeles Branch of American Music Society Proves Its Strength

LOS ANGELES, April 20.—The Los Angeles Center of the American Music Society gave its second program at the Hotel Burlington, Friday night. The program was made up of compositions by the following Los Angeles composers: Morton F. Mason, W. F. Chase, Henry Schoenfeld, Charles E. Pemberton, Frank H. Colby, Fannie Dillon, Laura Zerbe and Mrs. Botsford.

The participants in the program were: Mr. and Mrs. H. C. Lott, Miss Dillon, Mmes. Zobelein and L. J. Selby, Messrs. M. F. Mason, Jules Koopman, Maurice Koopman, Julius Bierlich and F. H. Colby.

The Los Angeles branch of the society is one of the strongest in the country, and would do much for the propaganda of American music if its programs were more frequent.

Adjacent towns are feeling the stimulus of Los Angeles' musical activities. In Long Beach the Philharmonic Society, under the leadership of Dr. C. R. Mitchell, an enthusiastic amateur, gave a program last Thursday that was a credit to the participants and to their growing city. H. C. Lott, of Los Angeles, baritone, was the imported soloist, the other solos being given by A. L. Parmley and Mmes. W. E. Wiseman and W. J. Young. The accompaniments on piano and organ were furnished by the wife of the director. The society has about sixty-five members, and is well supported by the Beach city. Dr. Mitchell does this musical work for pure love of the art, and deserves all the credit that this concert brought.

Harry Girard, composer of "The Alaskan" music, and his wife, known on the stage as Agnes Cain Brown, gave a vocal recital at the Ebell Clubhouse, Friday night, both these singers being at their best. Mrs. Girard won much applause by her rendition of the big aria from "Ihais."

W. F. G.

Kathleen Parlow, the Canadian violinist, has been winning new successes in Switzerland.

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E V A N

W I L L I A M S



## IMMENSE AUDIENCES AT OPERA IN ST. PAUL

Fremstad and Homer Among Their  
Former Neighbors—Caruso a  
Potent Magnet

ST. PAUL, April 23.—The Auditorium was crowded from the orchestra pit to the furthest point of the top gallery when the season of grand opera by the Metropolitan Company, under the local management of Mrs. F. H. Snyder, opened this week, with "Lohengrin." At this and at the succeeding performances here the leaders of the Metropolitan company stated that the audiences were larger, save in one city, and "smarter" and quicker in artistic appreciation than in any other place visited.

With Mme. Fremstad, a daughter of Minnesota, as *Elsa*, and Louise Homer, a one-time resident of St. Paul, as *Ortrud*, personal appeal united with supreme artistic achievement in the production of "Lohengrin" on the opening night. Allen Hinckley and Clarence Whitehill, in the parts of *Henry* and *Telramund*, with Carl Jörn as *Lohengrin* gave of their fine artistic equipment to the success of the performance, which was directed vigorously and effectively by Alfred Hertz.

The production of "Aida" last night was superb, with Mme. Gadski, consummate artist, in the title rôle. Riccardo Martin and Dinh Gilly appeared as *Rhadames* and *Amonasro*, and fulfilled the prophecy of the press agent to the eminent satisfaction of the audience. Marie Flahaut sang *Amneris*.

For nearly a week the house had been sold out for the matinée performance of the double bill "Hänsel und Gretel" and "Pagliacci." More than three thousand people lost no time in deciding that, of all the performances, they must hear Humperdinck's fairy opera, and the "silver throat" Caruso in the Leoncavallo work. Some disappointment was felt in the announcement that Rosina Van Dyke would substitute for Bella Alten as *Gretel*, but the disappointment was more in the announcement than in the performance, which was charming.

In "Pagliacci" Caruso did not spare himself, and gave to *Canio* vocal expression and dramatic action which aroused the large audience to vociferous applause. Mr. Forsell as *Tonio* was eminently successful in the Prologue and in sustaining the part throughout. Jane Noria gave the utmost satisfaction as *Nedda*.

"Madama Butterfly," with Geraldine Farrar in the title rôle, will be heard at the matinée performance this afternoon, and Emmy Destinn will sing for the first time in St. Paul in "The Bartered Bride" this evening.

F. L. C. B.

## Appointed Music Director of Wisconsin University

MADISON, Wis., April 25.—At a recent meeting of the regents of the University of Wisconsin, Dr. Louis A. Coerne was elected to the directorship of the School of Music. Dr. Coerne has been a leading organist and director in Troy, N. Y., for some years. Previously he was acting head of the Department of Music at Smith College. He taught at one time in the Howard University summer session and obtained the degree of Doctor of Philosophy from Howard University. His thesis was subsequently published in book form, under the title "The Evolution of Modern Orchestration." Of his various compositions the most important is an opera which has been produced in Germany.

## Mme. Backus-Behr Presents Gifted Pupil

Ella Backus-Behr, the pianist and teacher, last week introduced another brilliant student to New York music-lovers when Lila M. Pickle, of Kansas City, appeared at a musicale in Mme. Backus-Behr's studio. Miss Pickle selected an exacting program for the occasion, and her playing aroused unqualified praise from the sixty guests present.

## Marion Green for Columbus Festival

COLUMBUS, O., April 24.—The fifth soloist for the May festival has been engaged by the Columbus Oratorio Society. He is Marion Green, basso. The other bass singer is Herbert Witherspoon. Dan Beddoe, tenor, and Margaret Keyes, contralto, and the Thomas Orchestra will appear. The oratorio will be Saint-Saëns's "Samson and Delilah."

H. B. S.

## BOSTON CHORISTERS EXCEL THEMSELVES

Most Artistic Performance in  
History of People's Choral  
Union

BOSTON, April 25.—The thirteenth annual Spring concert of the People's Choral Union, Frederick W. Wodell, conductor, was given before a large audience in Symphony Hall last evening, the program including Rossini's "Stabat Mater" and "Spring," from Haydn's "The Seasons." The soloists were Caroline Hudson, soprano; Adelaide Griggs, contralto; Edward Barrow, tenor, and Leverett B. Merrill, bass. The society was assisted by Herman A. Shedd, organist; Bertha C. Wright, pianist, and members of the Boston Symphony Orchestra, Jacques Hoffman, principal.

The concert was in every way the most artistic performance ever given by the organization, and reflects great credit upon Mr. Wodell, who has been untiring in his efforts to bring the singing of the choral union to a high point of excellence. When it is considered that the material with

which he has had to work has in many instances been of the most indifferent character, his success is all the more noteworthy. During the past two years, under Mr. Wodell's direction, the choral union has ceased to be a singing class and has become a choral organization which ranks with the best organizations of the kind in the country.

The big chorus of four hundred voices was at all times in complete control, and sang with truthness of intonation, great volume and brilliancy, and also with effect in the passages calling for more delicate treatment.

Mr. Wodell was particularly happy in his choice of soloists, who were, in fact, the best and most satisfactory to have been heard with this society for several seasons. This was Miss Hudson's first appearance in Boston, and she made a distinctly favorable impression. She has a most agreeable voice, which is of the quality which carries well and with pleasing effect above a large chorus and orchestra. Mr. Barrow has sung in Boston with other choral societies, and his work last evening gave manifest pleasure. Miss Griggs and Mr. Merrill are well-known favorites with Boston audiences. Miss Griggs sang the "Cavatina" in the "Stabat Mater" with marked beauty of tone and impressive style. There is much for the bass to do in both works, and Mr. Merrill lost none of his opportunities. The organist, pianist and orchestra did their part in assuring the success of the concert.

D. L. L.

## BONCI GIVES ADVICE TO OPERA MANAGERS

Says Opera in English Is the Remedy  
for Poor Support in This  
Country

CHICAGO, April 25.—At a recent banquet of the Press Club of this city Signor Alessandro Bonci, tenor of the Metropolitan Opera Company, responded to the toast, "Why Opera Should Be Sung in English," in the following terms:

"First of all, I wish to thank you heartily for the honor you have conferred upon me to-night. It has been a pleasure indeed to meet in this close association the molders of public opinion in the second city of the new world.

"It has been discussed from end to end of Chicago that the city does not give grand opera the support due it. The newspapers have taken up the question again and again. Music lovers, newspaper writers and artists have united in seeking out the cause of this phenomenon, each taking the position that the condition is local.

"Such is not the case. I am in a position to state from personal knowledge that the condition complained of obtains in almost every other American city, with the exception of New York.

A variety of reasons too complex to discuss in detail at such a time contribute to this end, but the chief and most potent cause is the inability of American audiences to understand what is sung on the stage. This is no trifling matter. It prevents audiences from enjoying the complete beauty of the music, and makes it impossible to follow the psychological development of subtle character and of plot as created by the librettist. Nor can the auditor thus handicapped keep in touch and accord with the treatment the composer has adopted with more or less success to clothe the words.

"There are translations, it is true, but most of them are too free, and in many instances convey an impression quite unlike that which the creator of the opera sought to convey. Such translations in the hand of the hearer result in distracting his attention rather than in helping him to enjoy the performance.

"Throughout Europe conditions are different. In Italy, for instance, opera has become more than an amusement. It has developed into a social necessity. This is because the people as a whole, whether educated or ignorant, understand every word that is sung upon the stage, and reap the fullest possible enjoyment and benefit from every performance they attend.

"If we take into consideration the fact that the majority of persons making up an American audience are in a position quite the reverse, we cease to wonder at the lack of support given opera, and marvel that it is so great. We are forced to admit that

the American people really want opera, and go to great lengths to enjoy it.

"In my opinion the remedy lies in presenting opera in this country in English. No good reason exists why it should not be done. Of course, the librettos should be very carefully translated. So far as the singer is concerned, when the voice is cor-



SIG. ALESSANDRO BONCI

rectly placed and due care is given to the articulation of each word, the artist easily can eliminate all guttural sounds and the beauty of the tone is unharmed. Of course" (and this he especially said in answer to the representative of MUSICAL AMERICA, who had just spoken), "I do not mean at all that we should give up opera sung in Italian, French and German.

"As a matter of fact, the presentation of authoritative opera in English would help very much to increase its popularity and attract to it that larger support that is denied opera in its original vernacular. 'Madama Butterfly' is undoubtedly a fine opera, but I think that to attain its present deserved popularity has contributed a great deal the tournee throughout this country organized by the English Opera Company under the management of Mr. Savage. I do not hesitate to advise the Chicago musical critics—of whose ability and strong sense of proportion and justice I have seen many proofs—to insist strongly that opera in English is both possible and practicable. I drink to the day—not so remote as is generally believed—when opera will be sung in America in English by native great artists."

## MORE GRAND OPERA FOR SAN FRANCISCO

A Demonstration That City Is Not  
of Those That Indulge in  
"Star" Worship

SAN FRANCISCO, April 18.—The Columbia Theater has once more opened its doors to two weeks of grand opera by the Lombardi Opera Company, which promises to draw capacity audiences as it did a few weeks ago. More than once has it been said that San Francisco is one American city that does not indulge in "star" worship, but is a strong supporter of grand opera for the sake of the music alone. The community has never had the opportunity to become surfeited with rare musical attractions, such as symphonies or grand opera, and too gladly partakes without complaint of what is offered. "La Tosca" on Sunday night opened the engagement.

A rare musical treat was the initial bow to San Francisco music-lovers of the Flonzaley Quartet on Sunday afternoon, before a good-sized audience, at the Garrick Theater. The quartet's rendition of each of the movements of the two quartets of Mozart in C Major and the Schumann in A Minor, and the Trios of Leclair awoke the audience to spontaneous applause. As the program proceeded such enthusiasm prevailed that the artists were compelled to acknowledge the clamorous applause several times. The last movement of the Trio was repeated.

A program of excellent numbers was given by the William Zech Orchestra, under Mr. Zech's leadership, on Tuesday evening, at the Novelty Theater. The following numbers were creditably performed by the orchestra: Overture, "Rosamonde," Schubert; Vorspiel zu "Lohengrin," Wagner; two Irish dances, J. Ansell; "Under the Balcony," serenade, Wuerst ('cello obbligato played by H. Tobey); Melodie, Ole Bull, and "From Foreign Lands," Moszkowski. Violin solos were delightfully rendered by Blanche Morrill, who gave works by Bach, Saint-Saëns, Drla, Pryor, Frederick Zech (a San Francisco composer), Mozart and Dvorák. The pianist assisting was Florence Hyde.

An original work, "The Captive Maiden," a Biblical cantata, words and music by John Leecham, of San Francisco, was given its first hearing in this city at Kohler and Chase Hall on Thursday evening. The music of some of the choruses made a profound impression upon the large audience which applauded the admirable work of the singers and insisted upon the appearance on the stage of the composer, who delivered a short speech of acknowledgment. The principal characters were assumed by Mrs. Orrin K. McMurray, Mrs. J. S. Mills, C. L. Goetting, J. J. Petty and C. F. Robinson. Roscoe Warren Lucy presided at the piano.

A piano recital by Blanche Lillian Kaplan, of San Francisco, the young daughter of Rabbi and Mrs. Bernard M. Kaplan, attracted an audience of more than 5,000 to the Greek Theater on Sunday afternoon for the "Half Hour of Music." Little Miss Kaplan will undoubtedly win a place for herself among the best pianists, for she already possesses a highly developed sense of interpretation. A program of difficult numbers by Beethoven, Handel, Chopin and Fischhoff, arranged by her instructor, S. G. Fleishmann, was heartily applauded.

R. S.

## Florence Mulford in the South

Florence Mulford, the eminent contralto, gave a most delightful recital in Virginia Institute, Bristol, Va., on April 15. The program was highly varied, consisting as it did of numbers by Mozart, Secchi, Schubert, Meyerbeer, Massenet, Strauss, MacDowell and others. It was superbly rendered. Prof. St. Schroeter played the accompaniments sympathetically.

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Charles A. O'Connell, of New Haven, has been engaged as tenor soloist at St. Patrick's Cathedral, New York.

William E. Sharpe, soloist at St. Paul's Episcopal Church, Salt Lake City, who has been ill for some weeks, has resumed work with the choir.

Minna Storm, a New Haven, Conn., soprano, recently scored a great success as *Carmen* in Trinidad with a company touring the West Indies.

L. R. Rains, of Chicago, a baritone singer, who was associated for years with Mme. Melba, has recently gone to Salt Lake to make his home there.

E. C. Rowden, musical director of the Choral Association of Blackfoot, Idaho, was a recent visitor in Salt Lake City, and sang at one of the conference meetings in the Tabernacle.

The Michigan Concert Quartet of Ann Arbor—Allen A. Dudley, Horace Davis, Carl H. Smith and Charles Stone—has returned from a successful trip which included Chicago.

The Green Bay Choral Society, at Green Wis., is meeting with much financial trouble, but a strong effort is being made to readjust the society to a firm standing and continue its concerts.

Antonin Blaha, the violinist and graduate pupil of Sevcik, has taken charge of the violin department of the Sternberg School of Music, at No. 10 South Eighth street, Philadelphia.

S. S. Huxham, of Montclair, N. J., will be the organist of the Congregational Church, Glen Ridge, beginning May 1, succeeding E. K. Macrum, who goes to Mt. Morris Baptist Church, New York.

An organ recital was given on April 12 by Leon Percival Beckwith, at the First Congregational Church, Guilford, Conn. The program contained numbers by Bach, Handel, Stainer, Dethier, Guilman and Lemmens.

The recent appearance of the Minneapolis Symphony Orchestra at La Crosse, Wis., was greeted with much enthusiasm. The program was most pleasing and was largely applauded by the rather small but cultivated audience.

Piano and song recitals were given on April 14 and 20 by the pupils of Herve Wilkins at his studios in Rochester, N. Y. The participants included Thomas Wilkins, Mary Martin, Lena Schraeder, Herbert Miller, Nellie Thomas and others.

The visit of the French Opera Company of New Orleans to Atlantic City early in the month was a success. Bizet's "Carmen," Halévy's "La Juive" and "Lakmé" were among the operas offered. M. Escalais, the tenor, was especially popular.

A recital was given by piano pupils of Mme. Fornier, of New York, April 23, at the home of Mrs. M. J. Mulqueen, No. 43 West Eighty-fifth street, New York. Douglas Lane, the concert baritone, assisted with three artistically rendered numbers.

A piano recital was given on April 12 by the pupils of William A. Wolf, at his studio in Lancaster, Pa. Among those who appeared were Catherine Spicer, Helen Wohlsen, Estelle Hoover, Lila Hoy, Helen Wetzel, Beatrice Lefevre and Chauncey Lefevre.

Mauder's "Penitence, Pardon and Peace" was finely rendered by the choir of St. Paul's M. E. Church South, Baltimore, April 24, under the direction of Elsie Rosalind Miller, organist and choirmaster. The soloists were Emily Diver, soprano, and William Eitel, basso.

M. J. Brines, of Salt Lake City, is at work upon the "Maid of the Mill" cycle of songs by Schubert, which he contemplates presenting as a part of the musical extension work which he is about to undertake. These songs have not heretofore been given completely in that city.

Cecil Bruce Metcalfe, a youthful Toronto pianist, greatly pleased an audience in that city recently by his rendering of a program in which Liszt's B Minor Ballade and Chopin's "The Maiden's Wish" served especially well to illustrate his skill of technic and interpretation.

Mrs. Leila Comstock Goodyear, of Ann Arbor, Mich., has written the words and music for a composition entitled "The Violet, the Rose and the Lark," which was lately sung by Maud Bissell at a musicale in which Earle G. Killeen and Allen A. Dudley, of that city, assisted.

A feature of the last Monday musical program in Portland, Ore., was the masterly playing of Mrs. Frank R. Jesse, pianist. The program consisted entirely of Beethoven and Liszt selections, and, with the exception of two vocal numbers, was given entirely by Mrs. Jesse, who is one of Portland's finest pianists.

Sallie Leake, a pianist, of Memphis, Tenn., and pupil of Raphael Joseffy, gave a recital there recently at the Beethoven Concert Hall. Bach, Chopin, Beethoven, Scarlatti-Tausig and Schumann were the composers represented. Beauty of tone, technical facility and a fine sense of rhythm were constantly displayed by the young musician.

A free organ recital was given at the German Evangelical Church, Brooklyn, by Hugo Troetschel, on April 11. The program was devoted exclusively to Wagner, and the soloist was William King, violinist. There were excerpts from "Lohengrin," "Tannhäuser," "Tristan," the "Ring" and "Meistersinger," and the Minuet from the Sonata, op. 1.

A students' concert was given on April 14 at the New York College of Music, New York. The participants, each of whom displayed remarkable talent, included Josephine Bock, William Fuhrmeister, Adele Durant, Martha Klein and Fred Busch. The program included works by Chopin, MacDowell, Mendelssohn, Schumann, Alard and Moszkowski.

Mary K. Hutchins, of the preparatory department of the Peabody Conservatory, Baltimore, has been appointed assistant piano instructor at the Hannah Moore Academy, Reisterstown, Md., for next season. Miss Hutchins will devote Saturday of each week to teaching in the preparatory department of the conservatory and for special study there.

The Ladies' Chorus of Florence, Col., under the direction of Mrs. T. M. Howells, recently gave its third concert of the season before an audience of 1,000 persons. Famous songs of Wales, Scotland, Ireland, France, Switzerland and America were given in costume. Mrs. Howells recently

returned from a Continental tour with the Welsh Chorus of women's voices.

Edgar E. Coursen celebrated his twentieth anniversary as organist of the First Presbyterian Church of Portland, Ore., April 10, and later in the week the members of the congregation tendered a reception to him and Mrs. Coursen. He has been closely identified with the musical growth of Portland, and is one of the most popular musicians on the Pacific Coast.

A concert was given on April 12, in Buffalo, by the M. E. St. Paul's Church Choir, Angelo Read, director. The soloists were Harriet Welch Spire, soprano, who sang songs by Haydn, Quilter and Spross, and Belle C. Campbell, violinist, who played numbers by De Beriot and Wieniawski. The chorus sang works by Tschai-kowsky, Gaul, Read, Faulkes and Flagler.

Hugo Bach, assistant director of the Milwaukee Orchestra, gave a reading of Schubert's "Unfinished" B Minor Symphony at the Sunday concert, April 17, in Turn Hall, Milwaukee. The performance was characterized by the effectiveness with which the introduction was played by the violins and by the attention to the many solos and other important details of the wood-wind chorus.

A concert was given on April 19 by the pupils of Josefa Middecke at the Waldorf-Astoria, New York. The assisting artists were Gertrude Ina Robinson, harpist, and Carl Schlegel, baritone. Among those who sang were the Misses Middecke, Armington, Gilsow, Martin and Mr. Schlezell. The program included numbers by Rossini, Strauss, Wagner, Mozart, Schubert, Saint-Saëns and others.

Victor Herbert and his orchestra drew a small audience to the New York Theater, Sunday evening. Several numbers new to New York were played. Among them were Mr. Herbert's arrangement for orchestra of Dvůřák's violin solo; "Humoresque"; Ronald's overture, "Un Jour de Fête," and Volkmann's "Serenade," for string orchestra, with 'cello obbligato played by Horace Britt.

The Musical Art Society of Springfield, Mass., closed its season April 11 with a successful concert in Court Square Theater, that city. The chorus numbered more than fifty, and the orchestra about thirty-five, all under the direction of Arthur H. Turner. The program consisted of choruses, mixed and unmixed, accompanied and unaccompanied; orchestral pieces, piano solos and music for piano and orchestra.

At a reception to the Mendelssohn Symphony Orchestra, at the Broadway M. E. Church, Camden, N. J., the musical numbers on the program included an overture by Keler Bela, violin numbers by MacDowell and Wieniawski, and piano solos by Chopin and Brahms. Among the soloists were Bertha Yocum, pianist; May Ivins Hall, soprano, and Antonin Blaha, violinist.

C. Bertram Peacock, baritone, who graduated from the Peabody Conservatory, Baltimore, last year, has accepted a position in the choir of the Cathedral of St. John the Divine, New York, under Miles Farrow. Mr. Peacock has been active in Baltimore musical circles for seven years, having been a member of the choirs of Emmanuel, Christ and Old St. Paul's churches, and also of the Madison Avenue Synagogue choir.

Estella Neuhaus gave her second and last piano recital at the Lawn clubhouse, New Haven, Conn., April 16, before an admiring audience. Her program, which was eminently successful in setting forth her technical and artistic abilities, included Beethoven, op. 57, Sonata Appassionata; Hungarian Czardas (group of five, manuscript); Chopin, Andante Spianato; Liszt, Concert Etude in D Flat Major; Liszt, Rigoletto Fantasie.

Christian St. George, pianist, gave a recital at Richmond Hill, L. I., on April 13, assisted by Franziska Tamara, soprano, and J. Niedzielski, violinist. The program included Beethoven's "Moonlight" Sonata, a Wieniawski "Polonaise," Schubert's "Hark,

Hark, the Lark," Liszt's "Gnomesreigen," a "Funeral March" and "Witches' Dance" from St. George's opera, "The Aztecs," and further numbers by Schubert, Chopin, Proch, Taubert and others.

For the last organ recital in his series at Woolsey Hall, New Haven, April 19, Dr. Horatio Parker, dean of the Yale music school, rendered this program: Rheinberger—Sonata in E Flat Minor, op. 119; (1) Preludio, (2) Intermezzo, (3) Marcia Religiosa, (4) Fuga. Schumann—Canon in B Minor; Fugue on the name Bach. Parker—Romance; Concert Piece in B Major. Bach—Prelude and Fugue in E Minor, Book III, Peter's Ed., No. 10.

The final concert by the Harmonie Singing Society, of Baltimore, was given at Lehmann's Hall, that city, April 19, under the direction of John A. Klein. The soloists were Mrs. Mabel Garrison Siemom, soprano; Alfred Furthmaier, 'cellist; F. H. Weber, C. Schuerman, and John Baliny. Mr. Furthmaier played a nocturne of his own composition and the Popper "Tarentelle," and was heartily applauded. The chorus and orchestral numbers were admirably rendered.

Edouard Dethier, violinist, and Carolyn Beebe, pianist, are to play two sonatas at the next meeting of The Bohemians, the well-known organization of leading New York musicians, on April 30. Another taking part in the program will be Morton Adkins, the new baritone whom Loudon Charlton has taken under his management. The Beebe-Dethier Sonata recitals will be given on tour next season, while a series of appearances will be made in New York, Chicago and Boston.

William B. Damsell, of Pueblo, Col., gave an invitation recital at the new concert hall of the Columbine Music Company, No. 500 North Main street, that city, recently, which was listened to by 700 music lovers. The pianists—Lillie Handrickson, Theresa Skube and Mary Van Arsdale—gave particular satisfaction in Chopin's "Polonaise Militaire," Wallenstein's D Minor Concerto and Liszt's "Liebestraum," the quality of tone and technic of each player being excellent.

Employees and friends of the Metropolitan Life Insurance Company to the number of 1,000 occupied the Metropolitan Assembly Hall, New York, April 21, for the fourth concert this season of the Metropolitan Life Glee Club, under the direction of Maurice C. Rumsey. The fifty members of the club sang Dudley Buck's "Bugle Song," the Pilgrims' Chorus from "Tannhäuser" and the Welsh folk song, "Men of Harlech." The club had the assistance of Helen Waldo, contralto; George W. Needham, pianist, and Harry S. Howard, violinist.

The Hospital Association and the Young Ladies' Auxiliary of St. Luke's Homeopathic Hospital, Philadelphia, gave a concert under the musical direction of William Warren Shaw recently at Witherspoon Hall, that city. The program was rendered by the following singers: Mrs. Caroline Kendrick, Mrs. Lola Parker and Mrs. Anna MacCardle, sopranos; Marie Loughney, mezzo-soprano; Mabelle Cochran, contralto; Edward Shippen Van Leer, Orlando Goetz and Wilbur Herwig, tenor; Horace Hood, baritone, and Noah Swayne, 2d, basso.

A concert for the benefit of the Teachers' Retirement Fund was given on April 12, under the auspices of the Coddington School, Newport, R. I. The soloists included the Euterpe Quartet, Ray Groff, violinist, and Olive Emroy Russell, soprano. All of them did admirable work in every respect, and delighted a large audience with a really excellent program. The quartet earned much applause for their singing of two songs by Storch and Engelsberg, and Miss Russell proved herself a singer of great ability in an air from the "Huguenots," and especially in Grieg's "I Love Thee." Mr. Groff displayed much talent in short pieces by eighteenth century masters and Dvůřák's "Humoresque."

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

*Aldrich, Mariska*—Cincinnati, O., May 3-7.  
*Beddoe, Daniel*—Cincinnati, O., May 3; Brooklyn, May 5; Columbus, O., May 9 and 10; Buffalo, May 12-14; Ann Arbor, May 18-21.  
*Biden, Sidney*—Ithaca, N. Y., April 30 (Cornell Music Festival); Ann Arbor, May 18-21.  
*Bloomfield-Zeissler, Mme.*—Paterson, May 12-14.  
*Bouton, Isabelle*—Manchester, N. H., May 10 and 11.  
*Campanari, Giuseppe*—Paterson, N. J., May 13; Ann Arbor, May, 18-21.  
*Chapman-Gould, Mrs.*—Cincinnati, O., May 3-7.  
*Croston, Frank*—Norfolk, Va., April 30; Raleigh, N. C., May 2-3; Columbia, S. C., May 4-5; Charlotte, N. C., May 6-7; Lynchburg, Va., May 9-10; Roanoke, Va., May 11-12; Abingdon, Va., morning; May 13; Bristol, Tenn., May 14; Knoxville, Tenn., May 16-17; Rome, Ga., May 18-19; Gainesville, Ga., May 20-21; Athens, Ga., May 23-24; Greenville, S. C., May 25-26; Asheville, N. C., May 27-28.  
*Cunningham, Claude*—Cincinnati, O., May 3-7; Erie, Pa., May 10; Paterson, N. J., May 12; Montclair, N. J., May 20-21.  
*De Voto, Alfred*—Ithaca, N. Y., April 30 (Cornell Music Festival).  
*Eddy, Clarence*—Atlanta, Ga., June 9.  
*Falk, Jules*—Jersey City, May 3.  
*Gurney, Henry*—Brooklyn, May 5; Philadelphia, May 10; Bethlehem, Pa., May 12; New Jersey, May 17-18; Philadelphia, May 19.  
*Flint, Willard*—Nashua, N. H., May 13.  
*Hamlin, George*—Ithaca, N. Y., April 30 (Cornell Music Festival); Springfield, Mass., May 3; Albany, May 4; Manchester, N. H., May 10; Norfolk, Conn., June 1.  
*Hinkle, Florence*—Atlanta, Ga., May 31.  
*Hudson, Caroline*—Springfield, Mass., May 3; Albany, N. Y., May 4; Brooklyn, May 5.  
*Hunting, Oscar*—Ithaca, N. Y., April 28 (Cornell Music Festival); Albany, N. Y., May 4.  
*Hussey, Ada Campbell*—Paterson, May 13.  
*Jacoby, Mme.*—Paterson, N. J., May 13.  
*Jomelli, Mme.*—Norfolk, Va., April 30; Raleigh, N. C., May 2-3; Columbia, S. C., May 4-5; Charlotte, N. C., May 6-7; Lynchburg, Va., May 9-10; Roanoke, Va., May 11-12; Abingdon, Va. (morning), May 13; Bristol, Tenn. (evening), May 13; Johnson City, Tenn., May 14; Knoxville, Tenn., May 16-17; Rome, Ga., May 18-19; Gainesville, Ga., May 20-21; Athens, Ga., May 23-24; Greenville, S. C., May 25-26; Asheville, N. C., May 27-28.  
*Johnston, Edward F.*—Ithaca, April 30.  
*Kerr, U. S.*—New Haven, Conn., May 6.  
*Keyes, Margaret*—Columbus, O., May 9 and 10; Buffalo, May 12-14; Ann Arbor, May 18-21; Atlanta, Ga., June 9.  
*Knight, Josephine*—Ithaca, N. Y., April 30 (Cornell Music Festival); Nashua, N. H., May 12-13.  
*Kohler, Franz*—Norfolk, Va., April 30; Raleigh, N. C., May 4-5; Columbia, S. C., May 4-5; Charlotte, N. C., May 6-7; Lynchburg, Va., May 9-10; Roanoke, Va., May 11-12; Abingdon, Va., May 13 (morning); Bristol, Tenn., May 13 (evening); Johnson City, Tenn., May 14; Knoxville, Tenn., May 16-17; Rome, Ga., May 18-19; Gainesville, Ga., May 20-21; Athens, Ga., May 23-24; Greenville, S. C., May 25-26; Asheville, N. C., May 27-28.  
*Lakin, Alice*—Ithaca, N. Y., April 30 (Cornell Music Festival).  
*Lemare, Edwin*—Atlanta, Ga., May 31.  
*Lawson, Dr. Franklin*—Norfolk, Va., April 30; Raleigh, N. C., May 2-3; Columbia, S. C., May 4-5; Charlotte, N. C., May 6-7; Lynchburg, Va., May 9-10; Roanoke, Va., May 11-12; Abingdon, Va. (morning), May 13; Bristol, Tenn. (evening), May 13; Johnson City, Tenn., May 14; Knoxville, Tenn., May 16-17; Rome, Ga., May 18-19; Gainesville, Ga., May 20-21; Athens, Ga., May 23-24; Greenville, S. C., May 25-26; Asheville, N. C., May 27-28.  
*Lerner, Tina*—Ann Arbor, Mich., May 20.  
*Martin, Frederick*—Springfield, Mass., May 2-3;

Nashville, Tenn., May 11-12; Middletown, N. Y., May 16.  
*Merritt-Cochrane, Alice*—Norfolk, Va., April 30; Raleigh, N. C., May 2-3; Columbia, S. C., May 4-5; Charlotte, N. C., May 6-7; Lynchburg, Va., May 9-10; Roanoke, Va., May 11-12; Abingdon, Va., May 13 (matinee); Bristol, Tenn., May 13 (evening); Johnson City, Tenn., May 14; Knoxville, Tenn., May 16-17; Rome, Ga., May 18-19; Gainesville, Ga., May 20-21; Athens, Ga., May 23-24; Greenville, S. C., May 25-26; Asheville, N. C., May 27-28; Ames, Ia., June 6; Beloit, Wis., June 8; St. Thomas, Canada, June 10.  
*Miles, Gwilym*—Manchester, N. H., May 10 and 11.  
*Mulford, Florence*—Ithaca, N. Y., April 30 (Cornell Music Festival).  
*Murphy, Lambert*—Ithaca, N. Y., April 30 (Cornell Music Festival); Nashua, N. H., May 12-13.  
*Nordica, Mme.*—Buffalo, May 12; Patterson, May 13.  
*Ormsby, Frank*—Nashville, Tenn., May 11 and 12.  
*Ormond, Lilla*—Nashua, N. H., May 12-13.  
*Owens, Eleanor*—Northampton, Mass., May 26.  
*Rider-Kelsey, Corinne*—Cincinnati, O., May 3-7; Columbus, O., May 8-9; Buffalo, May 12-14; Saginaw, Mich., May 16-17; Ann Arbor, Mich., May 18-21; Indianapolis, May 22; Bloomington, May 23-24; Cedar Falls, May 25-26; Mt. Vernon, Ia., May 27-28; New York City, May 30.  
*Russo, Signor*—Paterson, May 13.  
*Salmon, Alvah Glover*—Weymouth, Mass., April 30.  
*Sammis-McDermid, Sybil*—Ann Arbor, Mich., May 18-21.  
*Schumann-Heink, Mme.*—Cincinnati, O., May 3-7; Paterson, May 12; Buffalo, May 14.  
*Schwalm, Bertram*—Groversville, N. Y., May 11.  
*Scott, Henry G.*—Paterson, N. J., May 13.  
*Seleck, Juliette*—Cranford, N. J., May 11.  
*Sembrich, Mme.*—Trenton, N. J., May 2.  
*Snelling, Lillia*—Norfolk, Va., April 30; Raleigh, N. C., May 2-3; Columbia, S. C., May 4-5; Charlotte, N. C., May 6-7; Lynchburg, Va., May 9-10; Roanoke, Va., May 11-12; Abingdon, Va. (morning), May 13; Bristol, Tenn. (evening), May 13; Johnson City, Tenn., May 14; Knoxville, Tenn., May 16-17; Rome, Ga., May 18-19; Gainesville, Ga., May 20-21; Athens, Ga., May 23-24; Greenville, S. C., May 25-26; Asheville, N. C., May 27-28.  
*Spencer, Janet*—Cincinnati, O., May 3-7.  
*Von Norden, Berrick*—Boston, April 30; Buffalo, May 2.  
*Waldo, Helen*—Paterson, N. J., May 13.  
*Watrous, Herbert*—Paterson, N. J., May 13.  
*Wells, John Barnes*—Summit, N. J., May 3; Buffalo, May 5; Cleveland, May 7.  
*Werrenrath, Reinald*—New York, April 30; Jersey City, May 3; Albany, May 4 and 5; Amsterdam, N. Y., May 6; Englewood, N. J., May 10; Nashua, N. H., May 12 and 13; Middlebury, Conn., May 18.  
*Whiting, Arthur*—Brooklyn, May 2, 9 and 16.  
*Willey, Lloyd*—Ithaca, N. Y., April 30 (Cornell Music Festival).  
*Williams, Evan*—Cincinnati, May 3-7.  
*Williams, Mrs. Grace B.*—Ithaca, N. Y., April 30; Manchester, N. H., May 10 and 11.  
*Wilson, Flora*—Traer, May 4; Cedar Rapids, Ia., May 5; Ames, May 6; Sioux City, May 9; Columbus, May 30.  
*Wilson, Chas. H.*—Manchester, N. H., May 10.  
*Witherspoon, Herbert*—Cincinnati, O., May 3-7; Columbus, O., May 9 and 10; Buffalo, May 12-14; Ann Arbor, Mich., May 18-21.

## Orchestras, Quartets, Choruses, Etc.

*Ann Arbor Festival*—Ann Arbor, Mich., May 18, 19, 20 and 21.  
*Boston Festival Orchestra*—Manchester, N. H., May 10 and 11; Nashua, N. H., May 12-13.  
*Boston Symphony Orchestra*—Boston, April 30.  
*Brooklyn Oratorio Society*—Brooklyn, May 5.  
*Buffalo Philharmonic Society*—Buffalo, May 12, 13 and 14.  
*Columbus Oratorio Society*—Columbus, O., May 9 and 10.  
*Guido Chorus*—Buffalo, May 5.  
*Kaufman String Quartet*—Flushing, L. I., May 4.  
*Kneisel Quartet*—Philadelphia, May 2.  
*Manchester Choral Society*—Manchester, May 10-11.  
*Manhattan Ladies' Quartet*—Elizabeth, N. J., May 2.  
*Minneapolis Symphony Orchestra*—Iowa City, April 30; Galesburg, Ill., May 2; Champaign, Ill., May 3-4; Peoria, May 5; Danville, May 6; Grand Rapids, May 9; Kalamazoo, May 10; Kokomo, May 11; Moline, May 12; Clinton, Ia., May 13; Grinnell, May 14; Ft. Dodge, Ia., May 15; Lincoln, Neb., May 16-17; Omaha, May 18-19; Sioux City, Ia., May 20; Vermillion, S. D., May 21; Yankton, S. D., May 23-24; Mitchell, S. D., May 25; Pierre, S. D., May 26; Brookings, S. D., May 27; Aberdeen, S. D., May 28-29; Valley City, N. D., May 30-31; Grand Forks, June 1-2; Duluth, June 3-4.  
*Nashua Oratorio Society*—Nashua, N. H., May 12-13.  
*Pittsburg Festival Orchestra*—Iowa City, April 30; Galesburg, Ill., May 2; Champaign, Ill., May 3-4; Peoria, May 5; Danville, May 6; Grand Rapids, May 9; Kalamazoo, April 10; Kokomo, May 11; Moline, May 12; Clinton, Ia., May 13; Grinnell, May 14; Ft. Dodge, Ia., May 15; Lincoln, Neb., May 16-17; Omaha, May 18-19; Sioux City, Ia., May 20; Vermillion, S. D., May 21; Yankton, S. D., May 23-24; Mitchell, S. D., May 25; Pierre, S. D., May 26; Brookings,

## SIEGFRIED WAGNER—IN ACTION



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S. D., May 27; Aberdeen, S. D., May 28-29; Valley City, N. D., May 30-31; Grand Forks, June 1-2; Duluth, June 3-4.  
*Symphony Society of New York*—Los Angeles, May 2, 3 and 4; Fresno, Cal., May 5; San José, Cal., May 6; Berkeley, May 7; San Francisco, May 8-15; Medford, Ore., May 16; Eugene, May 17; Portland, May 18; Seattle, May 19-20; Vancouver, B. C., May 21-23; Victoria, May 24; Tacoma, Wash., May 25; Spokane, May 26; Pullman, May 27; Walla Walla, May 27; Baker City, Ore., May 28; Denver, Colo., May 30; Colorado Springs, May 31; Wichita, Kan., June 2; Kansas City, June 3; Sedalia, Mo., June 4; Terre Haute, Ind., June 5; Peru, Ind., June 7; Ft. Wayne, June 8.  
*Thomas Orchestra*—Cincinnati, O., May 3-7; Columbus, O., May 9 and 10; Buffalo, May 12, 13 and 14; Ann Arbor, Mich., May 18-21.

## A TREAT FOR WARREN, PA.

## Mme. Schumann-Heink's Visit Creates Great Enthusiasm

Warren, Pa., is congratulating itself on the splendid recital recently given there by Mme. Schumann-Heink. The great contralto was introduced to visit this town through the efforts of Mary King, whose constant labors in behalf of good music have been instrumental in bringing many of the foremost artists there during the past few years. Music lovers of Warren are always wont to be enthusiastic when they are sure of being able to welcome the best, and it goes, therefore, without saying that Mme. Schumann-Heink's reception was a rousing one. The singer, on her part, seemed more than delighted to appear before so intelligent and discriminatory an audience and sang gloriously, winning many encores. Expectations which have been on tiptoe for several months concerning this particular concert were more than fulfilled.

## Mrs. Helen Allen Hunt's Pupils in Interesting Recital

Boston, April 25.—Twelve pupils of Mrs. Helen Allen Hunt, the well-known Boston teacher and contralto soloist, gave an interesting studio musicale at Mrs. Hunt's studios in the Pierce Building Saturday afternoon. A number of the pupils are proficient pianists as well as singers, and the

program included pianoforte selections as well as vocal solos and duets. The affair was one of the most interesting of the Spring pupils' recitals.

Mrs. Hunt will go to Europe early in June and will probably sing in recital in Paris before her return. She has had a busy season, both in teaching and solo work.

D. L.

## SPIERING IN ILLINOIS

## Philharmonic Concert-Master Gives Recital in Rock Island College

CHICAGO, ILL., April 25.—Theodore Spiering, the eminent violinist, was heard in a delightful recital at the Augustana College, Rock Island, Ill., on the evening of April 9. Mr. Spiering played Spohr's "Gesangs-scene," Bach's Chaconne, Vieuxtemps's "Fantasia Appassionata," Hubay's "Zephyr" and a "Melody" by Walter Spry. In each of these the violinist displayed his incomparable technic in the best light, and also gave a remarkable display of poetic insight and feeling. He played the Spohr number with splendid breadth and dignity, and the Hubay "Zephyr" with incomparable grace and lightness. Probably it was the great Chaconne of Bach which revealed his powers to best advantage. His rendering of that alone would suffice to stamp him as one of the supreme masters of his instrument in this country. He was rousing received, but refused to grant any encores.

P.

## Chicago Recital by Reinald Werrenrath

CHICAGO, April 25.—This afternoon, at a concert for the Lake View Musical Society of Chicago, the following program was delightfully rendered by Reinald Werrenrath, the New York baritone:

"Caesar's Lament" (recitation and aria from "Julius Caesar"), Handel; "O Kübler Wald," "Sonntag" and "Tambourliedchen," Brahms; "Zur Ruh!" Hugo Wolf; "Allerseelen," Strauss; "Lauf der Welt," "Borte!" "Med en Primula-veris" and "Min Tanke er et maegtigt Fjeld," Grieg; "I Loved a Lass," Winthrop Rogers; "Hindu Slumber Song" and "Princess of the Morning" (reading), Harriet Ware; "Irish Names," T. H. Turvey; "To You," C. B. Hawley; "Fuzzy Wuzzy," Arthur Whiting; "Songs of the Sea"—"Drake's Drum," "Outward Bound," "Devon, O Devon!" "Homeward Bound" and "The Old Superb," C. Villiers Stanford.

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